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ABSTRACT

This volume consists of the following papers selected from those presented at the 1977 Central States Conference on the Teaching of Foreign Languages: (1) "Educational Cognitive Style: A Basis for Personalizing Foreign Language Instruction," by Derek N. Nunney; (2) "Discovering Student Learning Styles through Cognitive Style Mapping," by Helen S. Lepke; (3) "ELSIE Is no Bullf or: On Utilizing Information Concerning Student Learning Styles," by Harry Reinert; (4) "Reading Assignments versus Reading Instruction: Native Language Strategies and Techniques for Use in the Foreign Language Classroom," by Frank W. Medley, Jr.; (5) "Foreign Language Vocabulary Learning and Native Language Processes," by Laura K. Heilenman; (6) "Teaching Spanish through Videotape," by Bruce A. Beatie and Jose J. Labrador; (7) "International Studies and Foreign Languages: The Omaha Model," by Anthony Jung; (8) "Learning Theory and Research Findings: Some Applications to the High School Classroom," by Donna Sutton; (9) "Supplementing the Textbook Attractively, Effectively, and Responsibly," by Judith C. Morrow and Lorraine A. Strasheim; (10) "Expanding Our Sphere of Influence: Latin in the Elementary Curriculum," by Claudia Edwards; (11) "The Natural and the Normal in Language Teaching," by Wilga M. Rivers; (12) "Bridging Individual Differences: Empathy and Communicative Competence," by Elaine K. Horwitz and Michael B. Horwitz; (13) "Communication-Based Beginning College French: An Experiment," by Elizabeth Leemann and Lynn Waverly; (14) "The Foreign Language Teacher in Focus: Creative Photography for the Classroom," by Alan Galt and Nancy Humbach; and (15) "Strategies for Visibility and Recruitment for College and University Language Departments," by Kathleen G. Boykin. (CFM)

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CENTRAL STATES

Report of Central States Conference on the Teaching of Foreign Languages

Personalizing Foreign Language Instruction

Learning Styles and Teaching Options

Edited by
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Personalizing Foreign Language Instruction:

Learning Styles and Teaching Options

Selected Papers from the 1977 Joint Meeting of the
Central States Conference
and the Ohio Modern Language Teachers Association

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Preface

This book offers a wealth of suggestions to accommodate a myriad of teaching as well as learning styles. The chapters present a healthy balance between practical and theoretical concerns of interest to foreign language teachers at all levels of instruction.

The papers in this volume represent only a sampling of presentations given at a unique joint meeting of the Central States Conference on the Teaching of Foreign Languages and the Ohio Modern Language Teachers Association. The conference theme, "Many Learners, Many Styles," reflects current interest in student learning styles on the part of educators in all disciplines, at all levels. Rather than teaching for the hypothetical average student, teachers are attempting to adapt instruction to the needs of the individual, realizing that no one method, technique, or strategy insures learning by everyone.

Madeline A. Cooke
Program Chairperson
1977 Joint Meeting of the
Central States Conference and the
Ohio Modern Language Teachers Association

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Kathleen G. Boykin

Introduction

Renate A. Schulz
State University College of New York at Buffalo

Educators have made great strides in acquiring knowledge, in analyzing, classifying, and systematizing it, in defining disciplines, in establishing educational objectives, and in constructing model curricula. But the basic stumbling block, the persistent troublemaker, in our neatly conceived systems remains, ironically, the human learner—the person for whom those efforts are intended. As Gagné has stated, "The only reality or integrity that a discipline has lies in the human competencies of the learner and in his subsequent attainments.[1]

While every individual shares numerous traits with other members of our species and progresses through many common and generally predictable stages of development, each learner remains unique in personality and in ways of acquiring and retrieving information.

Is there any teacher who has not, at one time or another, been amazed, discouraged, challenged, frustrated, overwhelmed, and delighted by the diversity of human nature he or she faces in every classroom? We are often struck by the realization that there is no single way to appeal to all students or to guarantee that any of them will achieve a given objective. Even if on Monday we insist, by criterion-referenced mastery testing, that *all* students be able to conjugate the verb "to have," we cannot be certain that John and Mary will be able to remember and reapply that knowledge on Friday when we might want to introduce the perfect tense.

The teaching profession has long recognized the need to individualize instruction. Teachers have devoted considerable effort to adapt goals, environment, and the pace of learning to individual needs and abilities or to achieve common goals through a variety of offerings geared to individual students' interests. This need to adapt instruction to the learner—the need to *personalize* learning—remains a para-

mount problem at all levels of formal education. Century-old attempts to use a reverse procedure and adapt the learner to the institutions (while admittedly very efficient in theory and successful for many learners) have led to great losses in human potential. Too many of our students do not become what they are capable of becoming; too many do not gain the knowledge, skills, and attitudes we attempt to teach.

This volume's title mentions the two crucial components—Learning Styles and Teaching Options—which need to be considered in our efforts to personalize instruction. We need to diagnose individual learning styles and strategies to determine how a student learns most effectively. Also, we must develop appropriate teaching options (including content, objectives, materials, techniques, and learning environments) to facilitate optimum learning for each learner.

Several systematic attempts at defining and measuring learning styles have already been made and have gained wide attention in the recent past. Hosenfeld has written a thorough review of the existing literature on the topic and summarizes work by pioneers in the field.[2]

A student's learning (or cognitive, or conceptual style) can be defined in brief as the way an individual learns best, considering a number of relevant factors, such as preferred environment, emotional and social setting, need for structure, cultural influences, preferred sensory modalities, reasoning patterns, and memory factors. Some of the procedures devised for measuring the ways people learn best are very complex, taking into consideration as many as forty-one separate variables.[3] Often a trained evaluator is needed to score such tests. As Helen Lepke (Chapter Two below) cautions, procedures for reliable assessment of learning differences may not yet be ready for wide-scale utilization, especially since teachers lack the necessary training for this task and since we have not yet identified and tested suitable strategies for meeting particular learning modes. Nevertheless, classroom teachers *do* need to develop a sensitivity to those behavioral characteristics of students which can be utilized in achieving our instructional goals.

This book contains a representative sampling of the papers presented at the 1977 joint meeting of the Central States Conference and the Ohio Modern Language Teachers Association. The chapters deal with many topics—all interrelated by the common concern of finding ways to improve instruction, increase learning, and make foreign language study more accessible to more students.

Derek Nunney considers higher student achievement the major rationale for personalizing language instruction. Instructional success is defined in terms of 90% of the learners succeeding on 90% of the evaluations at a 90% level of achievement. The author maintains that such success can be achieved in a personalized program where students' individual cognitive styles are analyzed and matched with appropriate instructional strategies.

The chapter by Helen Lepke reports on classroom research findings which indicate a potential for the use of Cognitive Style Mapping in increasing achievement and motivation of foreign language students.

Based on the hypothesis that learning processes and patterns of perception used to get meaning from our native tongue also apply to foreign language learning, Harry Reinert has developed an instrument for identifying modality preferences that

can be easily administered, scored, and interpreted. He explains the procedure and suggests teacher options for utilizing the information obtained.

Frank Medley discusses similarities in learning strategies as they pertain to native language and foreign language reading. He suggests a three-step approach to reading instruction, including readiness, guidance, and comprehension activities.

Laura Heilenman examines the process of vocabulary learning. She points out that information overload and time constraints in the average language classroom make it inefficient to avoid direct translation and that students automatically use their native tongue as an intermediary to that which is already meaningful. Several techniques are offered for using the learners' translating tendencies as a supportive means in vocabulary learning.

The chapter by Bruce Beatie and José Labrador describes a systematic method of using videotaped commercial films to teach vocabulary and structural features of the target language.

Anthony Jung presents an exciting interdisciplinary International Studies option which emphasizes the value of interdepartmental cooperation.

Donna Sutton describes a successful, individualized, upper-level high school program. She explains the theoretical framework which led to its conception and implementation.

Judith Morrow and Lorraine Strasheim feel that teachers too often devise and use supplementary materials haphazardly, without clear objectives and without considering how the extra activities will fit into the already limited time available for instruction. The authors maintain that the only valid rationale for supplementing the text is to help students achieve the specified aims and objectives of the course. They offer a wealth of supplementary activities which can be utilized in meeting learner needs.

Claudia Edwards presents a Latin in Language Arts (LILA) program which was developed and tested with the support of an ESEA Title IV Innovative Education Grant. Although the objectives and materials deal with Latin only, such a program could be easily generalized and adapted to other foreign languages in any elementary curriculum.

Wilga Rivers points out that language patterns which come "naturally" to a speaker in his mother tongue may not be "normal" in another language. She recommends that we seek natural language use outside the classroom in informal social interaction and break up the traditional classroom student-teacher relationship by taking advantage of the students' personal interests and preoccupations.

Elaine and Michael Horwitz emphasize the importance of empathy in developing communicative competence in the native as well as in the foreign language. They propose strategies for clarification, content reflection, and feeling reflection which might aid in clarifying the meaning and intent of messages and help to reduce cultural stereotypes, thus increasing the communicative effectiveness of the student, the teacher, and the culture bearer.

The chapter by Elizabeth Leemann and Lynn Waverly describes a course for beginning college foreign language students which emphasizes communicative language use in the classroom. Although no empirical data are presented to substantiate the

effectiveness of the program, their approach suggests a valid option for some of our students.

Alan Galt and Nancy Humbach have written a thorough primer for the teacher-photographer who wishes to make his or her own slides to illustrate the culture and civilization of the target language country.

Kathleen Boykin's chapter does not neatly fit within the parameters set by the title of this volume. However, her suggestions of strategies for visibility and student recruitment for post-secondary language programs present many options for bringing our efforts and expertise to the attention of the public. At a time when our professional survival is threatened by low enrollments and retrenchment, her message is a timely one.

Total personalization in the context of a mass education system will probably always remain an unrealizable ideal. The elusive combinations of factors which make each of us unique and which contribute to *what*, *why*, *how*, *when*, and *where* we learn will never be completely predictable. But the search for systematic ways of diagnosing individual differences and for effective options to accommodate these differences must proceed in order to make education more accessible and more beneficial to a greater proportion of our students. We hope that this volume will be a useful source of information and ideas which will give encouragement to continue the search.

Notes

1. Robert Gagné, *The Conditions of Learning*, second edition (New York: Holt, Rinehart and Winston, 1977), p. 244.
2. Carol Hosenfeld, "The New Student Role: Individual Differences and Implications for Instruction," pp. 129–68 in Gilbert A. Jarvis, ed., *Perspective: A New Freedom* (Skokie, Ill.: National Textbook Company, 1975).
3. See Figure 1, "Educational Cognitive Style Map," in chapter one by Derek N. Nunney.

1
Educational Cognitive Style:
A Basis for Personalizing Foreign Language Instruction

Derek N. Nunney
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Improving the quality of instruction has been a major focus for many teachers and researchers during the past century. The search for improvement has been accelerated by the impact of science and technology. We have witnessed the individualized instruction movement, the counseling movement, and the team-teaching movement, to name but a few of the attempts designed to upgrade the quality of education.

Many of these changes have influenced foreign language teaching. But all too often, as we attempt to bring new approaches to the classroom, we have been unable to match the individual student with the appropriate prescription or method of teaching. Some "innovations," such as language labs or programmed instruction, have been used for all students. Not surprisingly, this wholesale application has resulted in failure for many learners.

The lack of a systematic approach to determine the way in which students learn has been a major handicap for educators. This has been compounded by our inability to define clearly those methods and techniques which are needed to deal with specific learner characteristics.

The purpose of this article is to acquaint the foreign language educator with the concept of Educational Cognitive Style which can give us some valuable insights into individual learner characteristics and resulting instructional needs. The paper presents some of the assumptions that can be used as the basis for designing personalized educational programs in which higher levels of achievement can be anticipated for all students.

Understanding how students gain new information, assess it, and program it in

their own brains must become one of the major dimensions of foreign language instruction. These human processes form the basic structure of Educational Cognitive Style which determines how a person learns or formulates concepts. Knowing students' Cognitive Styles helps us decide, for example, whether they will be successful in small-group interaction sessions rather than in a lecture or in programmed instruction. Furthermore, we can determine if they are orderly, systematic thinkers, prefer a more unstructured approach to learning, or whether they choose combinations of these and other modes of understanding. The technique used to determine an individual's style is known as "Cognitive Style Mapping."

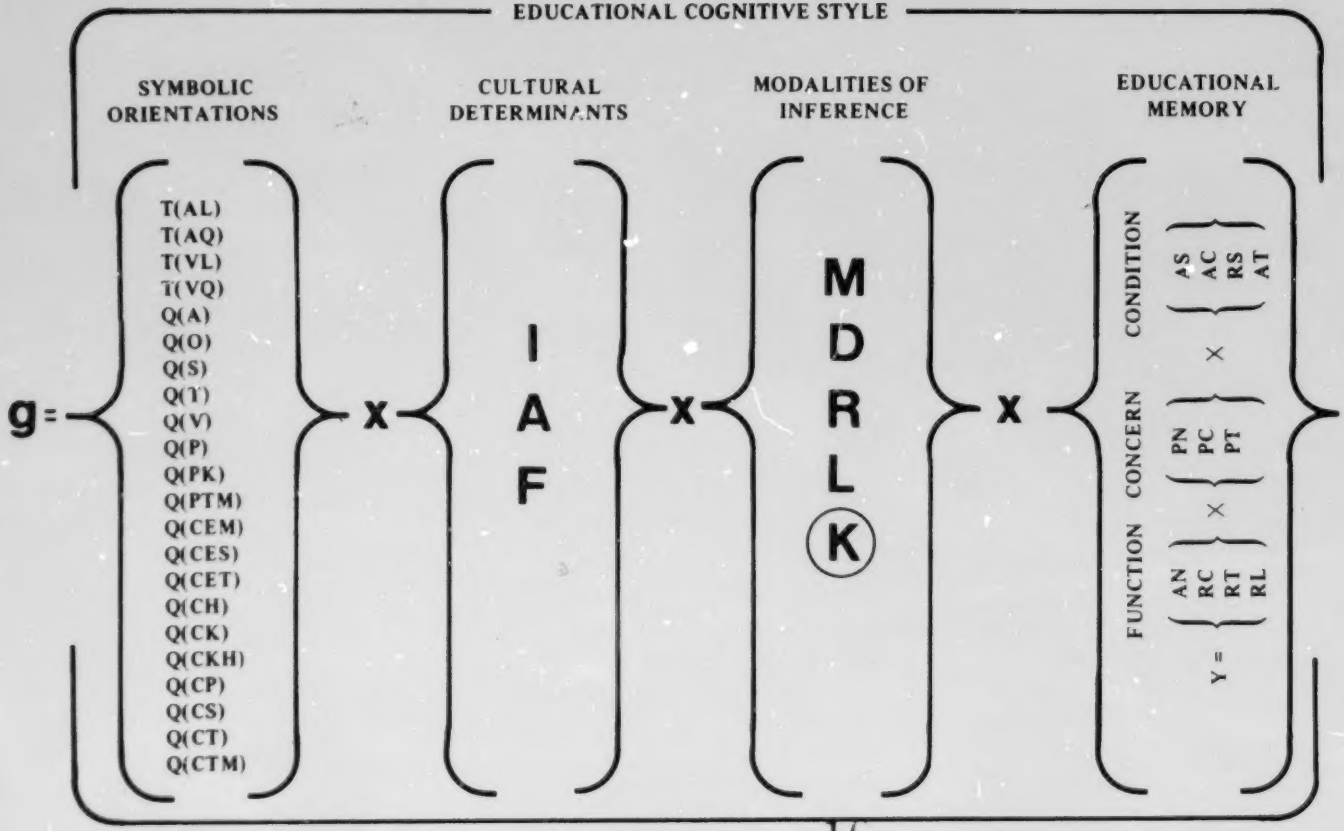
The introduction of Educational Cognitive Style as one of the Educational Sciences by Hill[1] has provided a comprehensive conceptual framework within which new ideas can be developed and integrated with previously accepted concepts. Within the context of substantial searches for increased efficiency in education, Cognitive Style Mapping has been introduced as a basis for greater personalization of instruction leading to successful achievement by students at all levels of educational development.

Educational Cognitive Style

An individual's Educational Cognitive Style is a description of the way he or she seeks meaning from the formalized structure of a foreign language. The "style" of an individual encompasses numerous elements which can be identified through observation of behaviors in learning situations, interviews, questionnaires and tests.

These elements are displayed as an Educational Cognitive Style Map (see Figure 1) which presents a picture or profile of the variety of modalities students can possibly use in the learning process. In this sense, an Educational Cognitive Style Map is much the same to the foreign language teacher as an X-ray is to a medical doctor. Analysis of the map reveals those cognitive style elements which constitute a "major" orientation for each student. These elements form the basis for prescribing presentation methods for the materials which the student is to understand. It must be pointed out that we can and must also write prescriptions designed to *augment* areas of weakness shown by elements which constitute a "minor" or "negligible" orientation for the student.

This two-dimensional use of the Educational Cognitive Style Map—to prescribe for achievement and to prescribe for augmentation—demonstrates the plasticity and changing strengths of an individual's Educational Cognitive Style elements. What is more, the considerable range and variety of students' individual Educational Cognitive Styles, as revealed by their maps (e.g., see the three maps in Figure 2), underscores the need to develop personalized foreign language programs if the performance goal is to be a 90 percent success rate by all students.


EDUCATIONAL COGNITIVE STYLE
SYMBOLIC ORIENTATIONS
CULTURAL DETERMINANTS
MODALITIES OF INFERENCE
EDUCATIONAL MEMORY
g =
T(AL)
T(AQ)
T(VL)
T(VQ)
Q(A)
Q(O)
Q(S)
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FUNCTION
AN
RC
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RL
CONCERN
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CONDITION
AS
AC
RS
AT

Figure 1

Glossary: Educational Cognitive Style Mapping Elements

I. SYMBOLS AND THEIR MEANINGS

Two types of symbols, theoretical (e.g., words and numbers) and qualitative (e.g., sensory, programmatic, and codes), are created and used by individuals to acquire knowledge and derive meaning from their environments and personal experiences. Theoretical symbols differ from qualitative symbols in that the theoretical symbols present to the awareness of the individual something different from that which the symbols are. Words and numbers are examples of theoretical symbols. Qualitative symbols are those symbols which present and then represent to the awareness of the individual that which the symbol is. (Feelings, commitments and values are some examples of the meanings conveyed by the qualitative symbols.)

T(VL)—Theoretical Visual Linguistics—ability to find meaning from words you see. A major strength in this area indicates someone who reads with a better than average degree of comprehension.

T(AL)—Theoretical Auditory Linguistics—ability to acquire meaning through hearing spoken words.

T(VQ)—Theoretical Visual Quantitative—ability to acquire meaning in terms of numerical symbols, relationships, and measurements.

T(AQ)—Theoretical Auditory Quantitative—ability to find meaning in terms of numerical symbols, relationships, and measurements that are spoken.

The five qualitative symbols associated with sensory stimuli are:

Q(A)—Qualitative Auditory—ability to perceive meaning through the sense of hearing. A major strength in this area indicates ability to distinguish between sounds, tones of music, and other purely sonic sensations.

Q(O)—Qualitative Olfactory—ability to perceive meaning through the sense of smell.

Q(S)—Qualitative Savory—ability to perceive meaning by the sense of taste. Chefs should have highly developed qualitative olfactory and savory abilities.

Q(T)—Qualitative Tactile—ability to perceive meaning by the sense of touch, temperature, and pain.

Q(V)—Qualitative Visual—ability to perceive meaning through sight.

The qualitative symbols that are programmatic in nature are:

Q(PF)—Qualitative Proprioceptive (Fine)—ability to synthesize a number of symbolic mediations into a performance demanding monitoring of a complex task involving small, or fine, musculature (e.g., playing a musical instrument, typewriting); or into an immediate awareness of a possible set of interrelationships between symbolic mediations, i.e., dealing with "signs."

Q(PG)—Qualitative Proprioceptive (Gross)—ability to synthesize a number of symbolic mediations into a performance demanding monitoring of a complex task involving large, or gross, musculature (e.g., throwing a baseball, skiing).

Q(PDF)—Qualitative Proprioceptive Dextral (Fine)—a predominance of right-

eyed, right-handed and right-footed tendencies (a typically right-handed person) while synthesizing a number of symbolic mediations into a performance demanding monitoring of a complex task involving small, or fine, musculature (e.g., writing right-handed).

Q(PDG)—Qualitative Proprioceptive Dextral (Gross)—a predominance of right-eyed, right-handed and right-footed tendencies (a typically right-handed person) while synthesizing a number of symbolic mediations into a performance demanding monitoring of a complex task involving large, or gross, musculature (e.g., throwing a baseball with the right hand).

Q(PKF)—Qualitative Proprioceptive Kinematics (Fine)—ability to synthesize a number of symbolic mediations into a performance demanding the use of fine musculature while monitoring a complex physical activity involving motion.

Q(PKG)—Qualitative Proprioceptive Kinematics (Gross)—ability to synthesize a number of symbolic mediations into a performance demanding the use of gross musculature while monitoring a complex physical activity involving motion.

Q(PSF)—Qualitative Proprioceptive Sinistral (Fine)—a predominance of left-eyed, left-handed and left-footed tendencies (a typically left-handed person) while synthesizing a number of symbolic mediations into a performance demanding monitoring of a complex task involving small, or fine, musculature (e.g., writing left-handed).

Q(PSG)—Qualitative Proprioceptive Sinestral (Gross)—a predominance of left-eyed, left-handed and left-footed tendencies (a typically left-handed person) while synthesizing a number of symbolic mediations into a performance demanding monitoring of a complex task involving large, or gross, musculature (e.g., throwing a baseball with the left hand).

Q(PTF)—Qualitative Proprioceptive Temporal (Fine)—ability to synthesize a number of symbolic mediations into a performance demanding the use of fine musculature while monitoring a complex physical activity involving timing.

Q(PTG)—Qualitative Proprioceptive Temporal (Gross)—ability to synthesize a number of symbolic mediations into a performance demanding the use of gross musculature while monitoring a complex physical activity involving timing.

The remaining ten qualitative symbols associated with cultural codes are defined as:

Q(CEM)—Qualitative Code Empathetic—sensitivity to the feelings of others; ability to put yourself in another person's place and see things from his point of view.

Q(CES)—Qualitative Code Esthetic—ability to enjoy the beauty of an object or an idea. Beauty in surroundings or a well-turned phrase are appreciated by a person possessing a major strength in this area.

Q(CET)—Qualitative Code Ethic—commitment to a set of values, a group of principles, obligations and/or duties. This commitment need not imply morality. Both a priest and a criminal may be committed to a set of values although the "values" may be decidedly different.

Q(CH)—Qualitative Code Histrionic—ability to exhibit a deliberate behavior, or play a role to produce some particular effect on other persons. This type of person knows how to fulfill role expectations.

Q(CK)—Qualitative Code Kinesics—ability to understand, and to communicate by, non-linguistic functions such as facial expressions and motions of the body (e.g., smiles and gestures).

Q(CKH)—Qualitative Code Kinesthetic—ability to perform motor skills, or effect muscular coordination according to a recommended, or acceptable, form (e.g., bowling according to form, or golfing).

Q(CP)—Qualitative Code Proxemics—ability to judge the physical and social distance that the other person would permit, between oneself and that other person.

Q(CS)—Qualitative Code Synnoetics—personal knowledge of oneself.

Q(CT)—Qualitative Code Transactional—ability to maintain a positive communicative interaction which significantly influences the goals of the persons involved in that interaction (e.g., salesmanship).

Q(CTM)—Qualitative Code Temporal—ability to respond or behave according to time expectations imposed on an activity by members in the role-set associated with that activity.

II. CULTURAL DETERMINANTS

There are three cultural determinants of the meaning of symbols: 1) individuality (I), 2) associates (A), and 3) family (F). It is through these "determinants" that cultural influences are brought to bear by the individual on the meanings of symbols.

I—Individuality—Uses one's own interpretation as an influence on meanings of symbols.

A—Associates—Symbolic meanings are influenced by one's peer group.

F—Family—Influence of members of the family, or a few close personal friends, on the meanings of symbols.

III. MODALITIES OF INFERENCE

The third set of the cartesian product indicating cognitive style includes elements which indicate the individual's modality of inference, i.e., the form of inference he tends to use.

M—Magnitude—a form of "categorical reasoning" that utilizes norms or categorical classifications as the basis for accepting or rejecting an advanced hypothesis. Persons who need to define things in order to understand them reflect this modality.

D—Difference—This pattern suggests a tendency to reason in terms of one-to-one contrasts or comparisons of selected characteristics or measurements. Artists often possess this modality as do creative writers and musicians.

R—Relationship—this modality indicates the ability to synthesize a number of dimensions or incidents into a unified meaning, or through analysis of a situation to discover its component parts. Psychiatrists frequently employ the modality of relationship in the process of psychoanalyzing a client.

L—Appraisal—is the modality of inference employed by an individual who uses all three of the modalities noted above (**M**, **D**, and **R**), giving equal weight to each in his reasoning process. Individuals who employ this modality tend to analyze, question, or, in effect, appraise that which is under consideration in the process of drawing a probability conclusion.

K—Deductive—indicates deductive reasoning, or the form of logical proof used in geometry or that employed in syllogistic reasoning.

IV. EDUCATIONAL MEMORY

Y denotes the educational memory set.

FN denotes the function sub-set.
AN indicates the element of association in that sub-set,
RC the element of recognition,
RT the element of retention,
RL the element of recall in the function sub-set.

CONC indicates the concern sub-set.
PN denotes the persons element in the sub-set of concern,
PC denotes the element of processes,
PT denotes the element of properties in that sub-set.

COND represents the condition sub-set.
AS denotes the element of assimilation in the sub-set of conditions,
RS the element of repression,
AT the element of attendance in that sub-set.[2]

Personalized Foreign Language Instruction

Personalized instruction is defined as that form of presentation of a foreign language knowledge area to an individual which will result in at least a 90 percent level of successful attainment of the skill or knowledge by the person. The assumptions are:

1) that each individual searches for meaning; or learns, in his own unique way or style;
2) that it is possible to determine which elements of a person's Educational Cognitive Style have enabled him to succeed in the past;
3) that 90 percent of all individuals can and have achieved at a 90 percent level of success in certain informal and/or formal educational settings of their choice;
4) that it is possible to match an individual's Educational Cognitive Style to a form of presentation or mode of understanding in order to produce a 90 percent achievement level; and
5) that an educated person is one who has developed perceptual, cultural, inferential, and memory skills so that he or she is able to use theoretical and qualitative symbols to search for meaning in all experiences.

Clearly, the design of foreign language programs can be facilitated once we know the "style" of the skill or task and the Cognitive Styles of the students.

We now know that some Cognitive Style elements can be observed or "mapped" in order to determine whether the student acquires knowledge or skills best through 1) lecture-discussion, 2) film, 3) independent study, 4) seminars, 5) programmed instruction, 6) peer tutoring, or 7) some other mode.

EXAMPLES OF EDUCATIONAL COGNITIVE STYLE MAPS

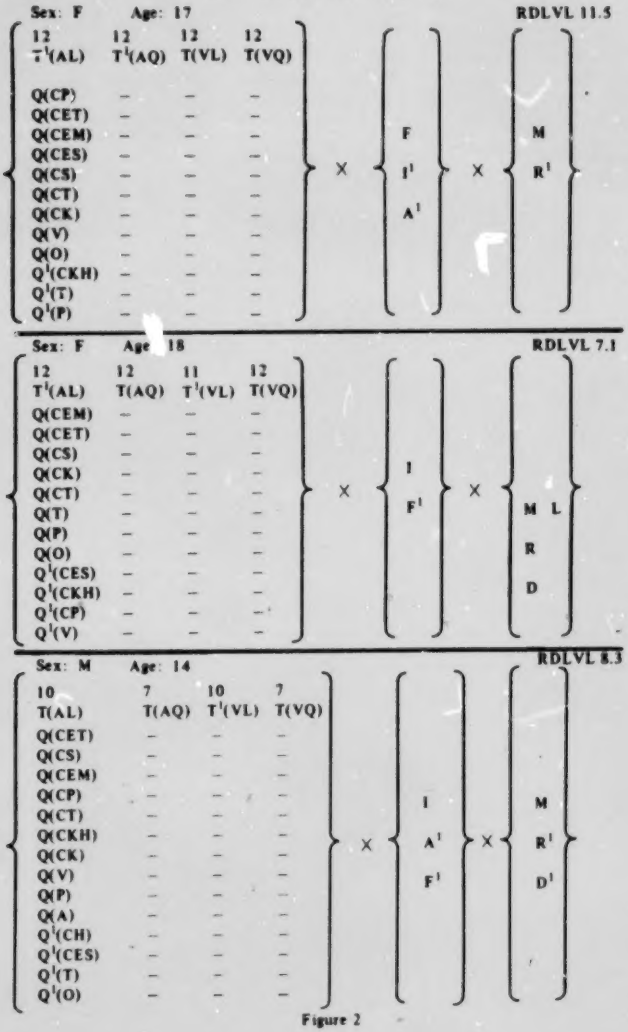

Sex: F Age: 17 RDLVL 11.5
12 T¹(AL) 12 T¹(AQ) 12 T(VL) 12 T(VQ)
Q(CP) Q(CET) Q(CEM) Q(CES) Q(CS) Q(CT) Q(CK) Q(V) Q(O) Q¹(CKH) Q¹(T) Q¹(P)
F I¹ A¹
M R¹
Sex: F Age: 18 RDLVL 7.1
12 T¹(AL) 12 T(AQ) 11 T¹(VL) 12 T(VQ)
Q(CEM) Q(CET) Q(CS) Q(CK) Q(CT) Q(T) Q(P) Q(O) Q¹(CES) Q¹(CKH) Q¹(CP) Q¹(V)
I F¹
M L R D
Sex: M Age: 14 RDLVL 8.3
10 T(AL) 7 T(AQ) 10 T¹(VL) 7 T(VQ)
Q(CET) Q(CS) Q(CEM) Q(CP) Q(CT) Q(CKH) Q(CK) Q(V) Q(P) Q(A) Q¹(CH) Q¹(CES) Q¹(T) Q¹(O)
I A¹ F¹
M R¹ D¹

Figure 2

Or more specifically, we can determine whether the student benefits, for example, from 1) lab practical experiences before theoretical explanations, or vice versa; 2) repeated listening to tapes; 3) observing the total task or skill first, before a breakdown into smaller learning components; 4) comparing and contrasting different ways of accomplishing the task or skill; 5) reading through the instructions first; or 6) talking through the skill requirements.

All of these are legitimate ways in which people learn. Some people use one or two methods exclusively, while others can adjust or adapt to whatever way information is presented. This often depends on the number of elements that have become part of the individual's Educational Cognitive Style.

Essentially, in all of these situations we need to know what makes people succeed. What particular strengths do they have that produce their "style of achieving" –their Cognitive Style? And, furthermore, we need to know whether it is possible to select or develop groups of students whose "collective cognitive style" will enable them to be highly productive or creative.

Rationale for Projecting a 90% Achievement Level

In relation to a student's future educational achievement, the normal curve of distribution has been used by many teachers as a predictive device. It has been used to determine a student's current achievement. It has also been used to screen students in or out of educational programs based on "cut off" scores for passing and acceptance in many phases and facets of education. In the latter case, the assumption has presumably been that for some students positive changes in the future are, at best, highly unlikely.

Critics have called for the discontinuation of testing practices designed to produce data which is then used to establish discrimination curves.

The position taken here is that we can effectively use the normal curve of distribution to determine the relative status of an individual *prior* to the writing of an educational prescription. Invariably, group performance and/or achievement data will yield a distribution of scores showing real differences which can be projected as a "normal curve." However, the assumption made here is that positive change *can* occur among the lower achievers resulting in a significant change in the distribution curve. This is also described as augmentation of the students' Cognitive Styles.

Operationally, it is assumed that the performance goal of an instructional unit is met when 90 percent of the students achieve at a 90 percent level of attainment on 90 percent of the demonstrations and/or tests. This means that the graph displaying the test scores will show a skewed curve wherein 90 percent of the scores will be in the A-B range. (See Figure 3.)

Obviously, in order to meet a 90 percent success performance goal, a detailed analysis of both the student and the educational task to be accomplished must precede the writing of a prescription of learning activities.

The position that a 90 percent level of achievement should be the goal of educa-

tion has its roots in the early pronouncements of Watson[3] and later of Bruner,[4] Ofiesh,[5] Nunney,[6] and Bloom.[7] In his experimental work, which was related to child observation and behaviorism, Watson indicated his belief in educational development through training programs which were appropriate at certain stages of development.[8]

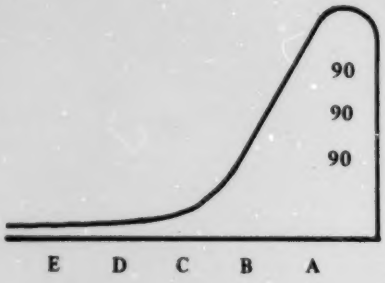


Figure 3

Normal Curve of Educational Achievement in a Personalized Foreign Language Program

Pursuing this position, and following the Woods Hole Conference during which 35 scientists, scholars, and educators reviewed the purpose and process of education, Bruner concluded, "We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development. . . .No evidence exists to contradict it; considerable evidence is being amassed that supports it."[9] The search for such an intellectually honest method has characterized much of the educational innovation during this century.

Following Skinner's work in the introduction of programmed instruction,[10] Ofiesh established a 90 x 90 criterion for acceptance of programmed instructional materials in the U.S. Air Force training programs.[11] This was adopted by Nunney[12] and used as a basis for projecting the Normal Curve of Achievement.

Rationale for Alternative Modes of Understanding

The development of many different "methods" of presenting the same material to students has led to numerous studies designed to determine which "method" is superior. Interpretations of the results have been misleading in terms of educational development of individual students. McKeachie summarized research data and con-

cluded that the use of various different teaching methods produced "no significant differences" in achievement.[13] Unfortunately, the data analysis does not always take into account the fact that in the use of different methods where a normal curve is developed, only the top 10–20 percent of the students do achieve at an A-B grade level of performance.

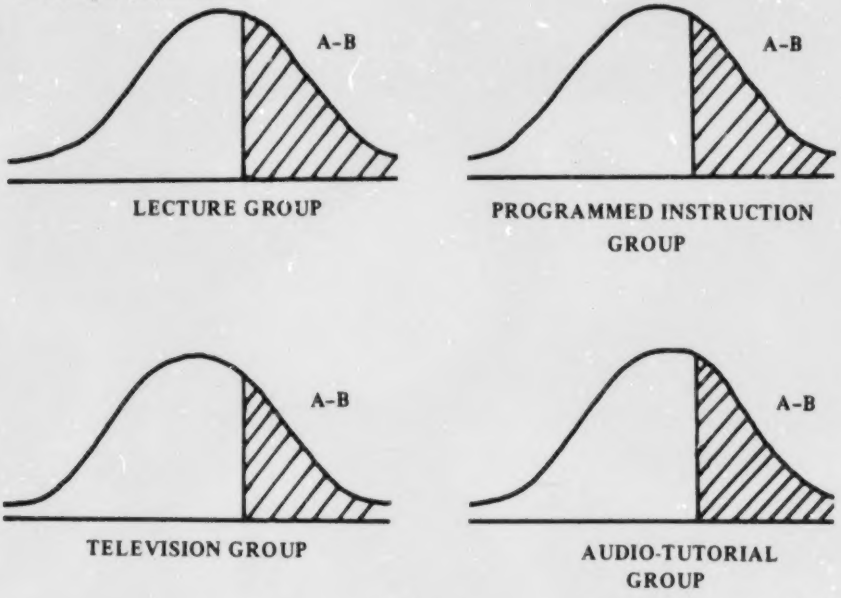
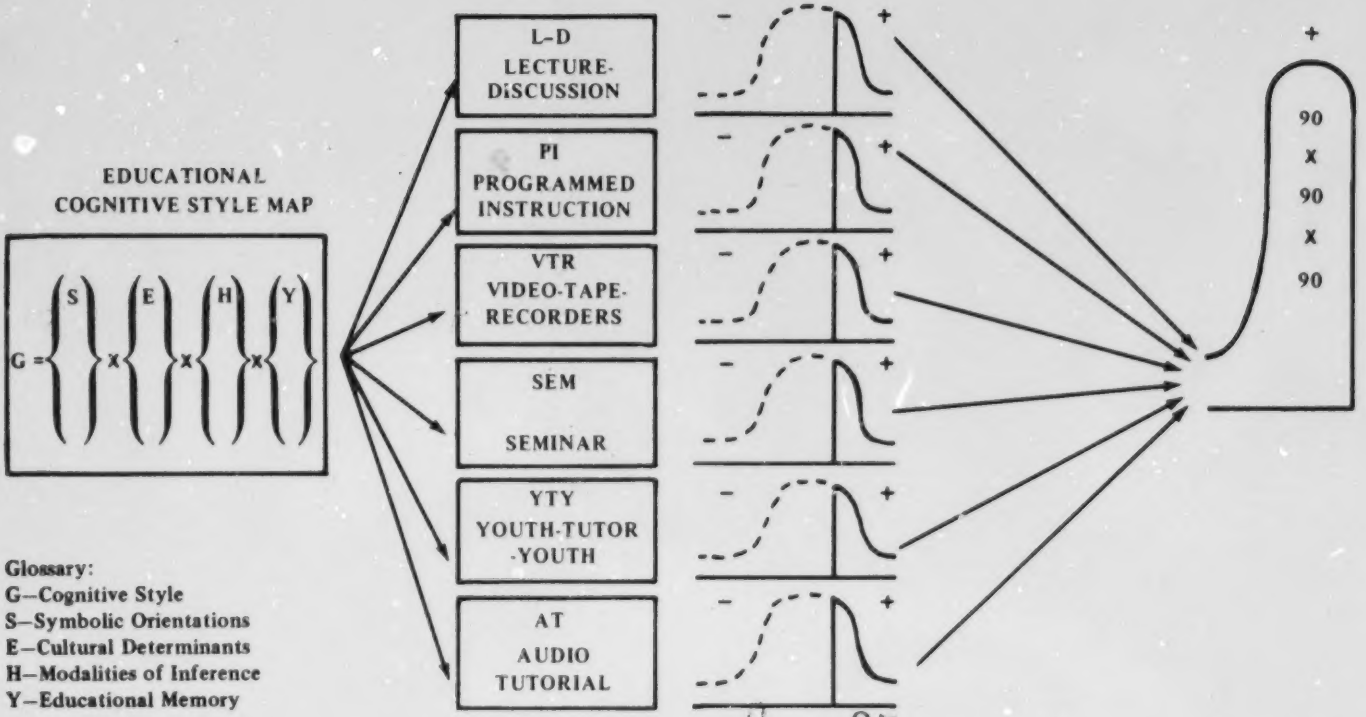


Figure 4

Comparing the four instructional groups presented in Figure 4 might well show "no significant differences" among the groups. However, the assumption made here is that the successful students (A-B's) in each of the four groups do differ in their Educational Cognitive Style. In other words, the type of Educational Cognitive Style needed for maximum learning to occur in a lecture group is different from that needed for success in programmed instruction. However, it must be noted that a student can be successful in both methods, lecture or programmed instruction, providing he has the necessary elements in his Cognitive Style and is willing and able to switch his "style" of learning as needed.

To personalize instruction we must have alternative methods to match different Educational Cognitive Styles. Figure 5 presents a schematic summary of this rationale.

PERSONALIZING FOREIGN LANGUAGE PROGRAMS
UTILIZING EDUCATIONAL COGNITIVE STYLE MAPPING



Glossary:
G—Cognitive Style
S—Symbolic Orientations
E—Cultural Determinants
H—Modalities of Inference
Y—Educational Memory

Figure 5

Design of a Personalized Foreign Language Program Utilizing Cognitive Style Mapping

The efficient design of an instructional program begins with an analysis of the persons, processes, and properties involved. A first critical step is the production of Educational Cognitive Style maps for all students involved in the program. This activity entails a variety of mapping techniques, such as the use of inventories, direct measurement, behavioral observations, and interviews.

Analysis of these maps then forms the basis for structuring the instructional processes to be used in order to achieve a 90 percent level of student success. These processes might include group work, individual study, television viewing, use of audio-tapes, programmed instruction, or any combination of these. Selection of approaches will be dependent on an analysis of the maps of the students to be taught.

Experience has shown that within a group of 30 students the differences in Educational Cognitive Style are such that very rarely would one single process or prescription lead to a 90 percent success level. We might anticipate a need for five or six methods, each focusing on a different set of Cognitive Style elements. The exact numbers and range of methods used, of course, depends upon data derived from the analysis of the students' maps.

The feasibility of increasing personalization of instruction by utilizing Educational Cognitive Style Mapping has been demonstrated in numerous research projects, dissertations, and courses. More than 50 training programs of from one to five days duration have been conducted over a seven year period. Several major implementation programs have been conducted for more than three years. Recently, projects have begun which focus on the educationally disadvantaged and adult basic education students.

Based on the findings of these studies, the following assumptions can be made in the design of an instructional system utilizing Educational Cognitive Style Mapping:

1) Cognitive Style maps can be generated for all students.
2) Different mapping techniques will have to be used for different students, largely dependent on their level of educational development and the context in which the mapping is effected.
3) Analysis of the Cognitive Style maps must precede the design of the training process to be followed.
4) A heterogeneous group of 30 students will need at least five or six alternative prescriptions of methods.
5) A one-prescription system will rarely be successful for all students involved.
6) Teacher-aides and peer tutors can be matched with a student's Cognitive Style.
7) The teacher's role varies from diagnostician to prescriber to educational process designer.

8) Case studies on individual students must be developed in order to assess the efficiency of the prescription and the potential need for change.
9) Augmentation of Cognitive Style elements is possible, but the amount of time needed depends upon the level of educational development, the element being augmented, the degree of motivation, and the establishment of realistic performance goals.
10) The development of "maps" of the tasks for which the instruction is designed can be accomplished using the Cognitive Style elements.
11) Matching the "style" of the instructional program to the "style" of the student facilitates achievement of a 90-percent success level.

The author hopes that some of these findings and assumptions will serve as practical guidelines to foreign language teachers, curriculum designers, and material developers in their attempt to design and implement personalized educational programs in which higher levels of achievement can be made possible.

Notes

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2
Discovering Student Learning Styles
through Cognitive Style Mapping

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As our students proceed from junior and senior high school to college, the typical spectrum of their general studies courses is likely to be a continuation of subject matter which has been introduced at previous levels. Thus, even though the instructional setting changes, there is at least the comfort of subject matter continuity. This, however, is not the case in foreign language learning, no matter at which level it may be added to the program. There will be no guideposts or previous points of reference to which our learners may turn as they begin to grope their way through an elusive new subject. As the novel experience gradually opens doors to the communication medium of a different speech community, it also introduces different and strange amendments to the interpretation and segmentation of reality to which they have been comfortably accustomed. The sounds, the grammatical rules, the syntactical framework, as well as the very imagery of the foreign tongue are in constant conflict with patterns which are firmly embedded in their consciousness. Attempts to master the new medium pass through stages in which fascination alternates with frustration, especially in the largely monolingual and monocultural setting in which most of our learners develop. The problem is further compounded by the heterogeneity among those students who participate in a typical beginning language program. The wide range of individual dissimilarities stems not only from differences in communicative skills, linguistic abilities, intellectual development, and overall maturity, but equally from the influences of the particular socio-economic matrix which molds the learner in his formative years.

Given the wide spectrum of ethnic, intellectual, social, and other dissimilarities, foreign language instruction continues to face challenges which do not lend themselves to simple answers and all-encompassing teaching methods. Attempts on the part of foreign language curriculum developers to cope with these imponderables have resulted in a multiplicity of approaches, ranging from inflexible lockstep patterns to highly individualized systems of instruction. Reviewing the historical perspectives of this development, Lafayette suggested that

> We have spent an inordinate amount of time seeking one correct approach to teaching foreign languages with the result that every ten or fifteen years a new approach is introduced and immediately placed at odds against the old. . . . Hopefully, the current enrollment and retention problems will suggest to all of us that the past is not to be emulated. Rather than pursuing the search for the one true faith, we should gather all that is good from various past methods and entertain the possibility of using different approaches with different students.[1]

Experimentation with diversified methodologies has yielded invaluable insights and added significant dimensions to foreign language research in recent years. However, the fact remains that any given mode or model of instruction which may do wonders for student A may also, for undetermined reasons, prevent student B from achieving satisfactorily in the same setting.

In trying to come to terms with this problem, foreign language educators are widely recognizing the need for a major shift in emphasis in which the determination of the most effective teaching approach is contingent upon the prior determination of the most appropriate learning mode to which an individual might readily respond. Analyzing the individual learning styles of the members of a given group should lead to the selection of instructional strategies which offer maximum compatibility with the cognitive styles represented in that group. Such a shift in emphasis from instructional externals to the internals of a receptive and responsive learner is particularly important at a time when foreign language study is trying to reassert itself in the face of a prevailing mood of skepticism.

Recognizing the need for diagnosing students' learning styles, Joseph E. Hill of Oakland Community College (Michigan) has developed the "Cognitive Preference Inventory." The Inventory is subdivided into four interacting parts (or sets) which are identified as follows:

1. Symbolic orientations dealing with symbols and their meaning
2. Cultural determinants of the meanings of symbols
3. Modalities of inference
4. Memory concern

Each of these sets has an elaborate system of code letters to identify the specific components or elements which are profiled in the set.[2] (Editor's note: See Figure 1 on page 3 in chapter by Nunney.)

The first set, (Symbolic Orientations), analyzes the learner's basic cognitive patterns in response to theoretical symbols such as words, numbers, or onomatopoeic messages and qualitative symbols such as sensory messages, programmatic cues, cultural codes, and the total interplay of diversified stimuli.

The second set (Cultural Determinants) probes into the influences of culture upon the ways in which the individual translates both theoretical and qualitative symbols into actions and responses. The major influences here are the learner's family, his associates, and the components of his own individuality, all of which are considered key determinants of the roles which the person will play. While it is recognized that the relative influence of each determinant will vary with age and specific circumstances, it is still postulated that the continuous interaction of these three influences will ultimately mold the individual's perception and cognition.

The third set (Modalities of Inferences) investigates internalized patterns of learning and inferring. Does the individual prefer to think in fixed categories or would he rather rely on processes of differentiation? Is he apt to synthesize multiple and divergent relationships? Are his modes of perceiving pre-set or do they remain flexible? To what extent do parental, societal, and cultural determinants interact in influencing his modalities of inference at any given point?

Even though the four sets have separate profiling objectives, they must always be considered together, since they are functions of one another. Each set modifies and qualifies the other sets, and it is only by viewing all four as a totality that an accurate assessment of the learner's cognitive style can be made. More specifically, Hill interprets a cognitive style map as a pictorial version of the ways in which an individual seeks meaning from his environment and his experiences.[3] The data obtained from the four sets are processed through a computer system to produce a map of cognitive traits which describes the diverse ways in which a student tends to seek meaning. This profile, then, becomes the basis for prescribing one or more of the many alternative methods, or educational prescriptions, which are available to the teacher as an educational scientist.

The above described "Cognitive Preference Inventory" was used to determine students' learning styles in an exploratory study conducted at Kent State University (Ohio) with beginning German students during the 1974–75 academic year. The major objective of the project was to examine any relationships which might exist between an individual's level of achievement and the compatibility of his cognitive style with the particular mode of instruction to which he was exposed. All learners were enrolled in either a lockstep, teacher-centered section or in an individualized, self-paced program.

The Kent State University study, while exploratory in nature, yielded results which demonstrated that there is a measurable interdependence between the level of achievement in beginning German classes and the instructional adaptation to the learner's cognitive preferences.

The achievers in the lockstep, or conventional, approach registered the elements T(VL), Q(CES), Q(CS), F, R and L. (Editor's note: For an explanation of the symbols see Glossary: Educational Cognitive Style Mapping Elements on page 4

in chapter by Nunney.) This would indicate that members of this group responded to the written word as experienced both in the textbook and on the blackboard, T(VL), while also relating positively to the sound, rhythm, and distinctive intonational characteristics of the target language Q(CES). These kinds of learning experiences were typical for the classroom methodology which was applied in the conventional approach where more German was heard than in the individualized setting. All achievers in the lockstep learning environment were oriented towards an authority figure, F, and the teacher-centered setting of these classes. The fact that these achievers also registered the element Q(CS) indicates that within the parameters of weekly assignments they were able to establish daily goals and complete the assigned tasks for themselves.

Also included in this group of achievers is the R student who reasons in terms of comparisons and who responds to many examples illustrating relationships and similarities. The L student, also successful in a conventional instructional setting, is one who is guided by classifications, rules, definitions, differences, and similarities, all of which played a major role in the teaching approaches utilized.

The achievers in the individualized mode of instruction registered the elements T(VL), A, and I. They shared a predilection with the achievers in the conventional sections for visual learning experiences, T(VL). This would indicate that the individualized approach through its Learning Activity Packets (LAPS) was able to meet their preference for the written word. But the major difference between the two types of achievers emerged in the Cultural Determinants set which probes into social and environmental influences. It is here where the achiever in the individualized program is identified either as a peer-oriented person, A, or as an independent, I, who controls his behavior and makes decisions on his own, or both. The individualized program was structured to accomodate both types. While allowing the student to interact closely with one or two peers, it also permitted him to work alone and at his own pace. Results indicated that maximum achievement in the individualized group was shown by those students who had registered A and I learning preferences.

As far as non-achievers are concerned, most of the students in the conventional sections registered the elements Q(CEM), I, and A. A student who is sensitive to the feelings of others, Q(CEM), should theoretically be highly responsive to learning experiences which include group work as well as the vicarious contact with foreign cultures and a different scale of values. The presence of the Q(CEM) element among the non-achievers in the conventional classes may well reflect the fact that (1) these students never had an opportunity to work in groups and that (2) little, if any, cultural material was included in this skill-oriented program. The recurrence of the I and A elements among the non-achievers came as no surprise, since their learning environment was large-group oriented with little consideration given to the individual or to small-group interaction and peer learning on a one-to-one basis. One is therefore tempted to assume that these non-achievers might have done better had they been in an individualized environment which would have been more compatible with their preferred learning style.

Interestingly enough, non-achievers in the individualized approach registered clusters of cognitive-style elements which could have been more satisfactorily recognized through other teaching strategies. For example, the F orientation towards an authoritative figure might have been better satisfied through the conventional, teacher-dominated classroom. The Q(V) code indicates a preference for visual stimuli, such as transparencies, objects, and pictures which were not used in the individualized program. A Q(CES) person has a positive orientation toward sound, rhythm, and sentence melody while the Q(CT) individual tends to communicate positively with others and therefore functions well in small-group activities. Based on these results, it may be conjectured that these students might have had a more successful learning experience if teaching methods had been employed which made ample use of visual stimuli, oral practice, and small-group work.

Although final conclusions cannot be drawn from the results of this one exploratory investigation with a small student sample, it was nevertheless statistically established that there is a demonstrable and significant relationship between learning style and foreign language learning achievement.

The Hill instrument used in the reported study is but one of several profiling mechanisms which have been used to identify idiosyncratic cognitive patterns. In experimenting with Hunt's Paragraph Completion Method, Zampogna found that high school students in Level-II Spanish classes with high conceptual-level scores indicated a preference, and even a need, for an unstructured environment, while students with low conceptual-level scores tended to respond more positively to a structured approach.[4]

The Edmonds Learning Style Identification Exercise (ELSIE), as described by Reinert in chapter three of this volume, operates on the hypothesis that each individual has been "programmed" to learn most efficiently in certain ways and less so in others, and that the person's pattern of internalization of his native tongue will give valid clues to his learning style in general. The results of several studies conducted with this instrument show conclusively that "differences between individuals are far more extensive and much deeper than we have frequently imagined."[5] Similar experiments with foreign language learning styles have been conducted with other instruments and, in some cases, without the aid of any objective testing device.

In an experiment conducted at Tarrant County Junior College in Texas, for instance, students of French were asked to describe their own perceptions of their preferred learning modes and, on this basis, were offered appropriate learning opportunities. These included large- and small-group sessions, individual, self-paced instruction, synchronized slide-tape presentations, and work with videotaped materials as well as with cassette tape recordings. When their achievement levels were compared with a control group taught in regularly scheduled audiolingual classes, significantly higher performance scores were registered by the experimental group. In addition, enrollment in French increased more than 60 percent over a one-year period.[6]

Exploring the potential of the unstructured interview as a major analytical

tool, Hosenfeld found foreign language students at various levels most responsive to self-analysis while performing some of the tasks which are required in the foreign language classroom. Results obtained in this fashion indicated that individual learning preferences which appear similar on the surface turn out to be quite dissimilar once the inquirer probes deeper into the recesses of individuality and motivation.[7]

In recent years the foreign language profession has become increasingly disturbed by the high mortality rate which continues to plague foreign language programs. Although current research on cognitive style may lead to greater insights into what makes the individual learner tick, it would be premature to expect an immediate panacea from these recent explorations. Much as the average foreign language teacher may welcome an intelligible print-out of the inner workings of his students, he still must contend with a complex agent in the utilization of such data: himself. His previous training in foreign language methodology has very probably been inadequate or along the routes of the then prevailing school of thought. It would be unrealistic to expect the teacher, without further training, to take each one of his students cheerfully by the hand and successfully lead him to the one prescription best designed to cure his individual woes. The call is, therefore, not only for a new focus on the individual learning preferences of our students, but equally so on the identification of teaching strategies which will be compatible with those recurring preferences. Once this double objective can be realized, the result may well be a higher level of achievement and an improved motivation for learning a foreign language.

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3
ELSIE is No Bull! or:
On Utilizing Information Concerning Student Learning Styles

Harry Reinert
Edmonds School District, Washington

Let's begin this presentation with a short quiz. Decide whether each of the following statements is true or false:

1. One picture is worth a thousand words.
2. One learns by doing.
3. Since this is the TV generation, kids today need plenty of visual stimuli.
4. The quickest way to memorize a list of words is to write each word three times.

By now it must be apparent that this quiz is not to be taken seriously, for each of these statements is sometimes true, sometimes false. Nevertheless, at one time or another each of these claims has been stated as the ultimate truth of pedagogy. Based on a study conducted in the Edmonds (Washington) School District over the past several years, it has become increasingly apparent that not only is no one learning technique equally effective for every student, but the diversity between individuals is much greater than we have ever admitted. We may begin to suspect that many of the students whom we now label as slow learners are "slow" only because they have never had a chance to learn in the way in which they could learn.

The end product of this study has been the development of the Edmonds Learning Style Identification Exercise, or ELSIE for short. ELSIE is based on the hypothesis that each individual is programmed (so to speak) to learn most efficiently in certain ways and much less efficiently in others. The differences in the way in

which different persons are programmed to acquire and assimilate new information are what we refer to as the "learning style" of that individual. Learning style is analogous to talent or aptitude, e.g., different individuals have special abilities in art, athletics, mechanics, writing, etc. When we speak of talent, we should recognize that we are speaking of some kind of neurological programming—real talent or aptitude is the result of certain synapses operating more quickly or certain nerve pathways being more readily available in some persons than in others. Talent or aptitude can be developed but cannot be learned, as each of us has come to realize at one time or other. A similar neurological basis would seem to underlie the individual's learning style.

We have, of course, for years heard references to eye-minded and ear-minded persons, but very little has been done in trying to identify such individuals or in developing curricula based on recognition of such differences. A greater problem, even when we accept the reality of differences in learning styles, has been how to identify these differences quickly and easily, so that the teacher might make some use of this information in the classroom. ELSIE meets this need, for the exercise requires less than a half hour to administer and score, it costs virtually nothing to use, and no specialized training is necessary to get useful information from the results. The exercise consists of noting the patterns by which an individual internalizes fifty common words of his native language. The participant is asked to note, on a response sheet, his initial reaction to each word as it is read, i.e., he indicates whether he first of all

(1) has a visual image of a thing or action;
(2) has a visual image of the word itself spelled out;
(3) derives meaning from the sound alone with no visualization; or
(4) has some momentary kinesthetic response.

The participant tallies the total number of responses for each of the four categories and plots these on a scale to produce a graphic learning style profile. The divisions on the scale were derived from the frequency of responses in the individual categories as reported by two different groups of subjects who were used during the developmental stages of the exercise.[1] An example of an individual's learning style is presented in Figure 1.[2]

The bands on the left hand margin of the Profile Sheet labeled +4 to −4 indicate the strength of a student's preference (or lack of preference) for a particular learning mode. The band labeled 0 represents the "average" response (or norm) established by extensive pretesting of the instrument. If a student scores in the +4 range it would mean that he has a high preference for a particular mode. Conversely, if he scores in the −4 range, he would not respond effectively to that mode. For instance, the student whose profile is given in Figure 1 indicates that out of the fifty words included in the exercise he had a visual image of twenty-five words, imagined ten words in written form, perceived meaning from the sound of twelve words, and had a kinesthetic response for only about three words. Corresponding-

ly, the graph indicates that the student scored above average (+1) in the visualization category, about average (0) in the written word and listening categories, and below average (−1) in the activity category. Once the raw scores have been converted into the appropriate band for each category, the bands will provide the most easily usable information for further reference.

Band	Visualization 1	Written Word 2	Listening 3	Activity 4
+4	38	20	22	26
+3	34	17	17	20
+2	29	15	15	16
+1	19	13	13	12
0	17	11	11	10
0	12	9	9	6
−1	7	7	7	3
−2	4	5	5	2
−3	2	3	3	1
−4				

Figure 1
ELSIE Profile Sheet

In interpreting the results, the assumption is that the more an individual varies from the norm, i.e., the more the individual goes above or below the 0 band on the profile scale, the more or less important is that particular way of acquiring information so far as that person is concerned. In practice, this means that whenever an individual scores in the +3 or +4 band in any category, he will probably need to convert data into that mode before effective learning can take place. Conversely, a score in the −3 or −4 band indicates that the individual will have considerable difficulty learning whatever is presented in that mode. The most important factor which must be borne in mind in working with learning styles is that in order for an individual to be successful, he needs to compensate for his weaknesses by utilizing his strengths. A very gifted colleague in the Northwest, a Ph.D. in foreign language

who has had a distinguished career as a teacher and administrator both at the secondary and university levels, has a learning profile of an academic loser. He scores in the upper bands in visualization and activity and in the lower bands both in the written word and listening categories. Obviously, a person who has difficulty learning either by listening or by reading will find conventional schooling very hard. But this individual realized while still in grade school that he needed to be active if he were going to remember anything. To the distress of some of his teachers, he was always writing, talking, tapping his feet or his fingers, constantly moving about. And as a result, he succeeded. In a similar vein, when I was observing a demonstration class of a pre-reading unit at an NDEA institute many years ago, I smiled to note a few students at the back of the group who were surreptitiously taking notes, even though they were forbidden to write. Obviously these students also were determined to succeed—in spite of their teacher's instructions.

The possibility that the student may use the results from ELSIE to help himself become more successful should be explained by the teacher. In discussing the results of ELSIE with the class as a whole, the teacher might also emphasize the following points:

1. The very differences in individual learning styles mean that what works for one person will not necessarily work equally well for another. Thus, if Joe is able to understand the spoken language easily after listening only once to the tapes, this does not mean that his buddy Fred will be able to do the same thing.
2. The fact that a particular mode is especially difficult for an individual is no excuse for doing no preparation in that area; on the contrary, it probably means that the student will need to work in that area all the harder. For instance, if a student scores in the −3 or −4 band in listening, he may need to listen to each tape three or four times more often than the student who scores in the +2 or +3 band. But since most people have their strengths as well as their weaknesses, each one can comfort himself that in some areas he is having an easier time of it than others in the class.
3. There is no stigma attached to being particularly strong or weak in any given category. The categories simply indicate differences. By better understanding these differences, each student should be able to use his time more efficiently.

The teacher who, either through personal preference or administrative edict, does not have a highly individualized program can nevertheless make good use of the information provided by ELSIE. On the one hand, the teacher may take into account the individual strengths and weaknesses of his students by setting up special projects (e.g., have those students who are strongly activity oriented present skits, and assign the task of producing a classroom newspaper to those students who are strongly oriented toward the written word). Secondly, by taking the classroom average of the bands in each category, the teacher can arrive at a bias index which can be indicative of the general nature of an entire class. By adding the individual

band scores within each category and dividing by the number of students, the teacher will derive such an index. In a "normal" class, the pluses and minuses of the individual students will cancel each other out, so the index will be near 0. It appears that a variation of ± 0.50 within a given category is indicative of a significant variation from the norm on the part of the class as a whole. Thus, a class with a bias index of +0.85 in the written word and −0.90 in listening will do well to study each new lesson privately before any classroom presentation or before listening to tapes. Conversely, a class with a bias index of −1.04 in the written word category and +0.95 in listening will flounder in new material until the teacher has explained the material orally in class.

In working with individual students, the teacher must bear in mind that the student's scores in the individual categories are not as important as the overall pattern represented by the relationship of the four categories to one another. Taken individually, the categories appear to lend themselves to the following possible interpretations.

1. Visualization

The person who scores in the higher bands in visualization needs visual stimuli. Film strips, realia, diagrammatic representations, observation of skits, and other activities are all very effective for such persons. Whenever possible, such a person should attempt to convert whatever is to be learned into a visual form. One student in my class who was strongly visually-oriented was having difficulty remembering which article went with the various nouns. Obviously, she could easily associate with the German noun the same visual image as she did with the English. But the article was a different matter. I suggested she try visualizing these objects in her mind with different intensities of lighting. She decided that the *die* (feminine) nouns would be brightly lighted, *das* (neuter) nouns would be moderately lighted, and *der* (masculine) nouns would be dimly lighted. We both laughed at such a bizarre method, but it worked!

2. Written Word

Those students scoring in the upper bands in this category will need to see everything spelled out–literally. For example, an individual scoring in the +4 range in the written word category will need to convert information into a written form in order to function. Last year such a student did a particularly outstanding job on a speaking exam which is required of all students at the end of Level I. When I asked this boy how he had been able to do so well in an exam in which he might have been expected to do very poorly, he said that he had trained himself almost from the beginning of his study of German to visualize in his mind the spelling of each word as he heard it. Thus, when I asked him questions orally, he instantaneously

converted these sounds into their written form in his mind. And before he responded, he had spelled out in his mind what he would say.

Such students frequently have very nearly a photographic memory, but they often have not realized that this faculty can be used to their advantage. In learning vocabulary or lines of dialog, for instance, the student can be encouraged to think of his mind as a camera, taking snapshots of each line in its entirety. This may be facilitated if the student simply runs the end of a piece of paper or cardboard down a page one line at a time. With only a little practice, such persons can usually develop this technique to the point where they have almost total recall of large amounts of material after only one or two viewings. Conversely, the student who scores in the lower bands in this category will learn from reading only with great difficulty. Almost certainly, such a student will need to utilize his stronger modes in order to benefit from his reading.

3. Listening

The student scoring in the upper bands in the listening category will need to convert material into sounds. When reading, for example, such a student should be encouraged to sound out the words in his head. (It may well be that some "non-readers" have become that way because of some teachers' insistence that they must not slow themselves down by sounding out words in their heads. For such students, it seems increasingly more evident that any attempts at speed-reading are probably doomed at the outset.) Until they have a firm control of the sound system, such students should not attempt to read new material in a foreign language without listening to a tape (or listening to the teacher reading aloud simultaneously), for such students will assign *some* sound to anything they read. There have been some instances of such students in my classes who did not initially make use of the tapes; when they finally were exposed to the language spoken properly they were unable to understand it, since they had assigned an entirely different set of sounds to the German words in print.

A student who scores in the lower bands in the listening category will probably be reluctant to use tapes and may complain that the tapes "don't really help very much." For this very reason, such a student will need to make repeated use of the tapes, especially after he has become thoroughly acquainted with the material by means of his strongest mode, until he is able to associate the spoken material with the material in a form which is more understandable to him.

4. Activity

A number of possibilities are available for the student scoring in the upper bands of the activity category: writing out exercises, participating in skits, repeating dialogs aloud, etc. One of my most successful students, who scored in the +3

band in activity, always wrote out all the workbook exercises before ever attempting any systematic study of a new lesson. This appeared to be a wasteful procedure, since she was constantly thumbing through the chapter to seek the information she needed. But this very activity itself helped her remember each item she looked up, so that by the time she had completed the workbook exercises, she had indeed mastered all the material in the chapter.

As one would expect, only rarely will an individual have just one strong mode, with the other three being very weak. Equally rare is the "perfectly normal" individual whose profile is in the 0 band in all four categories. Those in the latter group appear to be either among the very best or the very poorest students in a class. Such individuals are apparently equally able to assimilate data in whatever form it is presented. If the individual trains himself to focus all his energies on whatever is being presented, he will be highly successful. But this same flexibility also makes such a person easily prey to distracting influences, e.g., while reading he may easily be distracted by irrelevant sounds in the background, or while listening to tapes he may be distracted by some activity at a neighboring booth or table. If such a student is having difficulty, the teacher may encourage him to attempt to use all of his senses simultaneously on any task which is at hand.

Most frequently, then, one finds that an individual will show moderate strength in two or three areas and corresponding weaknesses in the others. The guiding principle in every instance is still to utilize strengths to compensate for weaknesses. The student who is strong both in visualization and listening, for instance, will find films or sound filmstrips extremely valuable. The person who is strongest both in listening and activity should be reminded that not only should he listen to tapes but also he should be sure to repeat them aloud, since the physical activity of speaking will itself reinforce the sound. Conversely, it will probably be of little help to demand that the person who scores in the lower bands in the activity category should participate in skits or do massive amounts of writing, except insofar as dramatic reading or penmanship are among the course goals.

Because the varieties of individuals are literally infinite, it is impossible ever to give a complete catalog of techniques to accompany every possible variation. However, once the teacher and the student have arrived at some understanding of the general underlying principles involved in an analysis of ELSIE, individual imagination and creative thinking should provide possible effective techniques. As some of the examples given above indicate, occasionally the teacher must be prepared to break out of traditional ways of thinking. In studying the profile of the individual student, the teacher needs to try to imagine what kinds of things probably will or will not be effective. Then, taking into account the facilities available and the objectives of the particular program, the teacher may make suggestions to the student based on a realistic assessment of that student's needs within that program.

Notes

1. For a full report of the development of the exercise and the text of the exercise itself, cf. Harry Reinert, "One Picture is Worth a Thousand Words: Not Necessarily!" *Modern Language Journal*, 60 (April 1976): 160–68.
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4

Reading Assignments versus Reading Instruction:

Native Language Strategies and Techniques for Use in the Foreign Language Classroom

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Traditionally and historically, education has had at its foundation the development of reading, writing, and basic computational ability. Regardless of variations in the objectives and strategies of teaching and learning during the past 200 years of American history, the emphasis on the three fundamental skills has not diminished.

Teaching a student to read his native language presents a major challenge in primary school, evidence of which can be found in the several thousand articles on the subject published in the last ten years alone. Teaching the student to read with greater depth and breadth is a similar problem in secondary education. Recently, the federal government authorized a multimillion-dollar program to help the states and local educational institutions eliminate reading deficiencies by the end of this decade.[1]

The challenges which relate to first-language reading are also manifest in the development of reading skills in a foreign language. In the latter case, however, the concept of reading and the techniques for teaching it must be viewed from a different perspective. Nevertheless, portions of the pedagogy are common to both, and some of the strategies which have proven successful in teaching the learner to read his native language may hold similar promise for helping the student become a proficient reader in a second tongue.

Reading: A Definition

There are many definitions of what it means to read. Early investigators thought of reading as reasoning.[2] Gates referred to reading as a complex organization of patterns of higher mental processes;[3] Flesch described it as deriving meaning from combinations of letters,[4] while Fries saw reading as the transfer from the auditory signs for language signals, which the child has already learned, to the new visual signs for the same signals.[5] Reading has been defined additionally as a complex process by which a reader reconstructs, to some degree, a message encoded graphically by a writer.[6] Similarly, it has been viewed as the meaningful interpretation of printed or verbal symbols.[7]

In a treatment of theoretical constructs and processes of reading, Singer suggested a three-phase model of cognition which directs the reader as he attempts to extract meaning from the printed page. The model includes linguistic algorithms related to the recognition of form and structure and to their relationship to understanding a written message and associated artifacts which, in turn, set in motion processes of interpretation, inference, and problem solving.[8]

In the discussion which follows, reading is considered to be a cognitive process whereby, given a systematic series of written signs and/or symbols, the learner appeals to one or more strategies for recognizing words and phrases with their corresponding meanings, and then utilizes various processes for inferring, interpreting, and arriving at conclusions or solutions inductively or deductively based upon his perception of the same words and/or symbols.

The definition has a number of salient points:

1. Reading is a process.
2. It involves a systematic arrangement of written signs and/or symbols.
3. The reader either has or develops one or more strategies for recognizing words and phrases to which he then assigns meaning.
4. The reader utilizes inference, interpretation, induction, and deduction to derive meaning.
5. The reader reaches a conclusion regarding the semantic content of the grouped signs and/or symbols.

In the above definition, meaning is of central importance—a factor which carries the definition beyond the level of decoding or word recognition and into the realm of comprehension. Thus, the strategies and techniques employed in reading instruction must result in comprehension of the written word, since only then will reading occur as defined above.

Communalities in the Reading Process

Just as there are many definitions of reading, so, too, are there numerous attitudes and opinions with respect to learning to read that remain largely unchallenged —both in one's own language and in a second. For example, it is held by many that receptive control of a language precedes generative control.[9] Yet, much more attention has been given to the development of the ability to produce language than to the development of the capacity to understand it.[10]

The generative process of language production is often described as a sequential occurrence that begins with the awareness of a concept (thought, deep structure), is influenced, in turn, by a series of transformational rules, and emerges finally as a surface structure either in written or oral form. Figure 1 represents the process graphically.

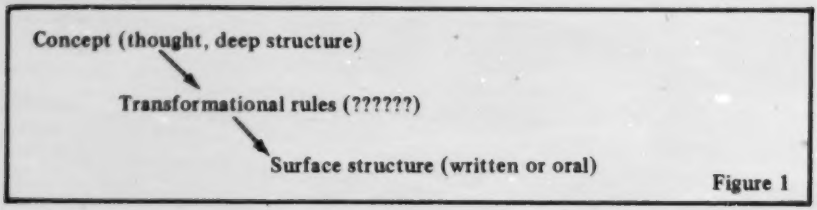

Figure 1

It should be noted that only the surface structure of the language is apparent; the generative stages are hypothetical and, as yet, not fully understood. Similarly, the receptive process is unclear, although it might be represented as in Figure 2.

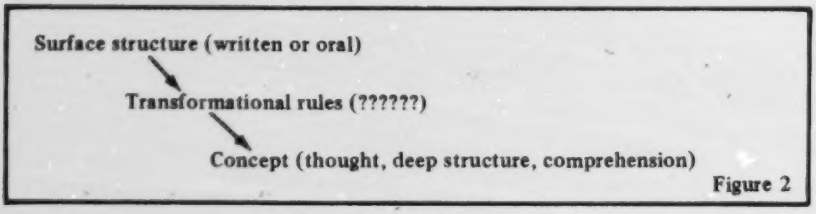

Figure 2

What actually occurs during the processing is highly speculative and cannot be followed quite as simply as the linguist would have one imagine. In fact, at the present time, about all the teacher can do is look at the efficient language learner and note that he takes the most direct route possible to reach his goal—the derivation of meaning from the surface structure. Apparently, there are four basic strategies which the learner employs: 1) sampling, 2) predicting, 3) testing, and 4) confirming. If this four-phase sequence is, in fact, utilized by the learner, then certain instructional strategies will be more beneficial than others in assisting the student to develop skill in reading.

Reading a Second Language

From his study of the native-language reading process, Goodman has derived certain assumptions about reading a second language:

1. Reading should be easier for someone who is literate in another language, regardless of similarity or dissimilarity of the two languages.
2. The difficulty with which one reads will depend on the degree of control that the learner has of the grammatical system of the second language.
3. Strong semantic input will help the acquisition of reading competence where syntactic control is weak. Thus, subject matter should be of high interest and relate to the learner's background.
4. Reading material in early language instruction should probably avoid stylized language uses such as in literature; it should focus on mundane language related to specific situations, such as signs, directions, descriptions, transcribed conversations, and the like.
5. An oral-to-reading sequence is probably better, but motivation and needs of the student should be considered. For example, the learner who is interested in acquiring only a reading knowledge of the language should not be expected to develop skill in listening comprehension first.
6. As in learning to read a first language, reading instruction in a second idiom should involve natural meaningful language, and the teacher should make every effort to avoid the trivial and to keep the focus on strategies which lead to comprehension.[11]

Specific Strategies and Techniques

The type of activities that one uses with respect to reading instruction might be categorized as follows: 1) techniques that prepare the student to read a specific selection; 2) procedures that guide the student while he is reading the selection; and 3) activities that help the student comprehend fully the content of the particular selection. All should help to provide him with a solid basis on which to approach subsequent assignments. These three categories will be referred to here as 1) readiness activities, 2) guidance activities, and 3) comprehension activities.

Readiness Activities. Reading readiness activities occur before the student sees the passage. They are designed to focus attention on the passage, to motivate him to read it, and to prepare him linguistically for the task. A variety of strategies should be employed, although some will be more appropriate to certain types of passages than to others.

a. Provocative Questions. Questions to stimulate thinking are constructed to elicit reaction to situations that will occur subsequently in the reading. The idea is to pique the curiosity of the student to read and see how closely his response is consonant with the turn of events or descriptions in the selection. The questions also

provide clues to the overall topic of the reading and, as such, serve as an advance organizer for the student. For example, prior to reading a selection in French about a cat, the following exercise might be conducted with the students:

> You are a cat and need to go out very badly, but your master is asleep. How will you attract his attention? You finally go outside. What is the weather like? Do you like it? Why or why not? Your master is very rich. What kind of collar do you wear? As a cat, what is your favorite sport?

It is unimportant at this point whether the students answer in French or in English, since the purpose is to build interest in the selection. The key to the effectiveness of the activity is the degree of the students' participation in generating responses.

b. Excerpts. As a readiness activity, the excerpt is customarily used with a longer selection. The teacher extracts a key paragraph, sentence, or other portion from a reading and presents it to the class. The excerpt may be an action scene, a thematic conflict, a controversial statement, or a descriptive passage which sets the scene for what is to occur. The Introduction is often a good source for excerpts, particularly when reading from an abridged version of a text.

Suppose, for example, that in an advanced methods class the students are assigned to read an article by Phillips entitled "Second Language Reading: Teaching Decoding Skills." The following excerpt might be used to interest the reader in the selection:

> Reading has been tagged with many labels—the passive skill, the receptive skill, the neglected skill, the untaught skill. The commonality in these descriptions is the suggestion that *learning to read* is an innate developmental process which renders *teaching to read* an impossibility. In essence, we are urged to buy the theory of the passive skill, a theory that, if translated into practice, would permit teachers to stand on the sidelines and wait for reading to happen.[12]

The paragraph presents the central theme as well as the philosophical orientation of the writer, and should serve to motivate the reader to delve further in order to see what the author has to say.

c. Headings. Like excerpts, the use of headings to focus the student's attention on a reading selection is more effective with longer passages. The technique attempts to train the student to look at chapter titles, the name of the story, the table of contents, and other textual divisions in order to guess what is going to happen.

d. Non-Print Materials. Photographs, postcards, slides, filmstrips, films, tapes, records, objects, can all be used to prepare the student to read a selection. Such materials often provide the student a better basis for understanding the selection, in addition to an increased interest in what he is to read. This is particularly the case when the reading refers to some culturally different attitude or situation which the student may not be able to interpret within his own frame of reference.

e. Problem Vocabulary. Many selections contain words that will present a particular problem to the reader. Sometimes it will be a familiar word with a new meaning; in other instances it may be a recurring vocabulary item whose meaning is critical to the comprehension of the story. Any technique preferred by the teacher can be used to communicate the meaning of the word, and it is often a good strategy to help the student develop a "memory hook" so that he will recognize the item subsequently.

f. Affective Learning Activities. Christensen describes an exercise that uses the student's affective response as a source for lesson content. Essentially, the affective learning activity (ALA) he describes presents a situation to the student, provides a matrix sentence, supplies an example or two, and suggests basic questions the student might answer. By modifying and adapting the situation so that it reflects the content of a reading passage, the ALA can be used as a readiness exercise to prepare the student for the assignment.[13]

The situations, matrix sentences, and examples are prepared for an overhead projector transparency. The Phase One situation (see following example) is introduced orally and then projected with the matrix sentence to provide a pattern for the responses. Students are encouraged to volunteer completions of the matrix sentence, and their suggestions can be written on the transparency, if desired. After several responses have been given, the second phase of the situation is presented in the same fashion, followed by phases three and four. As the activity progresses, more and more students become involved. The example shown below, based upon Christensen's idea, was designed to introduce a reading entitled "Cómo defenderse de las mujeres," taken from a text used in a third-semester university course.[14] For clarity, the activity is presented here in English, although it would be done in Spanish in the classroom setting.

Affective Learning Activity

(Phase One: male students respond)

You are an actor and have recently appeared in the centerfold of *Playgirl* magazine. As a result, you now find that everywhere you go you have to defend yourself from the ladies. There is one young starlet in particular who insists upon marrying you, and you have decided that it will be necessary to have a practical plan to avoid matrimony. Name three things you can tell her so that she will no longer be interested in you.

I can tell her .....(Matrix sentence).....
.....that I don't use deodorant.
.....that I don't believe in monogamy.
.....that the picture was of my head but of someone else's body.
etc.

(Phase Two: female students respond)

You, the young starlet, are aware of the model's plan and now must form-

ulate a strategy to attract his attention. Name three ways you might impress him.

I might . . . . . (Matrix sentence) . . . . . .
. . . . .impress him with my intelligence.
. . . . .tell him that I am going to kill myself if he doesn't marry me.
. . . . .tell him that our parents made the arrangements many years ago and that we must abide by their decision.
etc.

(Phase Three: male students respond again)

You are aware of the girl's strategy and now must react to whatever happens. Tell how you will respond to her advances or suggestions. (Here, the previous responses of the students can be used.)

If she . . . . . ., I will . . . . . (Matrix sentence) . . . . . .
. . . . .wants to impress me with her intelligence, ...
tell her that I prefer stupid women.
. . . . .tells me that she is going to kill herself, ...
offer to help her.
. . . . .tells me the wedding was arranged, ...
tell her that I am an orphan.
etc.

(Phase Four: entire class responds)

You are a friend of both and want them to get to know each other better. However, you do not want them to be aware of your interest. How can you arrange things so that they will become attracted to each other without them knowing what you have done?

I can . . . . . (Matrix sentence) . . . . . .
. . . .send them both an anonymous letter directing them to meet a secret admirer at a hidden spot.
. . . .make arrangements for them to act in the same movie.
. . . .buy two tickets to a deserted island and send one to each of them.
etc.

From the beginning it should be clear that students are to participate only when they want to. No attempt is made to involve those who might be uncomfortable. The use of imagination and fantasy serves to protect rather than threaten the students' values, a factor which more often than not results in greater participation. In addition, the paragraphs and examples can exploit vocabulary and structures that the students will encounter subsequently in the reading selection. Thus, the affective learning activity can be modified to serve as an effective readiness exercise in the foreign language classroom.

Guidance Activities. One of the most common reasons for students' failure to read effectively is that they have no goals or purposes for which they are reading. Although the teacher often establishes the purpose of the assignment in very general terms (e.g., "Read pages ten to fourteen and be prepared to discuss it in class to-

morrow"), the student is often unable to set his own purposes. Thus, guidance activities should delineate specific tasks and, at the same time, help the reader learn to devise his own tasks to accompany an assignment. Several strategies have proven particularly successful in native-language instruction, and are recommended in numerous texts on developmental reading. Three such techniques are described below.

a. Questions Prior to the Reading. In most selections, it is not necessary for the reader to retain all of the content. However, students do not recognize "automatically" what is important and what is not. Questions prior to the actual reading of the assignment will help the student focus his attention on the segments of the content that are considered important either by the teacher or by the author. Many reading texts provide questions at the end of the selection which can just as easily be assigned (and even discussed in class) as the reader begins his study. This gives him a clear idea of his task, which is to find the answers to the questions.

b. Anticipating Questions and Answers. Most teachers—particularly in foreign languages—will admit that they learned more about their subject the first year they taught than they did during all the years of preservice training. Interestingly enough, that same year usually corresponds with the person's shift from the role of "question-answerer" (i.e., student) to the role of "question-asker" (i.e., teacher). It is quite possible that the actual formulation of questions on a given topic is an effective aid to mastery of the material. Thus, one might instruct the student to think of questions which he *could* ask his classmates. Suggest that he try to "second guess" both the teacher and his peers by devising questions based on the reading. Then, following the selection, let the student ask other members of the class—including the teacher—questions on the selection. The opportunity to quiz the teacher (a form of role reversal) may prove to be highly motivational to some students who otherwise are seldom involved in daily classroom activities. The fact that many of the questions will be ungrammatical is not of primary importance. In fact, any errors will serve to provide insight into individual problems of comprehension. A word of caution is in order, however. The teacher should not be lulled into the false security of a successful lesson as the result of lively response from a few students who generate all the verbal activities in the class. Neither should he brag to colleagues that the class is conducted completely in the target language when, in fact, he is doing all the talking. Discussion of questions and responses prepared and written by students in advance will help to avoid these situations and better ensure meaningful participation of a larger segment of the entire class.

c. Differential Assignments. Another problem often associated with the reading class is boredom. The sheer quantity of material assigned to be read for discussion is in itself a negative factor. Then, during recitation, the entire class is expected to attend anxiously to the responses of their classmates as if great new revelations were about to be made. The situation is at best ludicrous, normally lethargic, and at worst, chaotic. By giving individuals different tasks or activities to perform, the large-group session becomes a period of sharing, since the students are dependent upon each other to comprehend the passage fully. A variation of this

strategy has been developed by Childrey in what he calls the "Read a Book in an Hour" approach. Using a paperback text, the teacher actually tears the book apart, giving a different portion of the material to each student and instructing the class that they have a short period of time (usually fifteen to twenty minutes) to read the selection. After the allotted period, each student relates what he has read. The excerpts may or may not be in order. Since no portion makes sense until it is put into the larger context, the students find themselves needing each other in order to "read" the book. During the activity, two important things occur. First, the student feels motivated to read his segment and to understand it to the point that he is able to paraphrase. Secondly, the shared overview provides the reader with a general idea of the story and permits him to concentrate on other elements when the entire text is studied as a series of specific reading assignments.[15]

Comprehension Activities. Development of the reading skill is not a phenomenon that occurs over a short period of time. The process moves from the simple to the more complex and reflects the increasing linguistic competence of the learner. Comprehension activities can be designed to parallel the learner's total language development. Dictionary exercises, vocabulary development, and similar activities need to contribute to the overall mastery of the idiom while at the same time facilitating comprehension of a particular reading selection.

Most foreign language teachers have experienced the exasperating and often humorous instance in which a student has obviously consulted a bilingual dictionary to aid him in the construction of a novel sentence in the target language. In Spanish, for example, one might receive *"No he hecho arriba mi mente" which, to the student means "I haven't made up my mind." Or perhaps *"Superhombre lata mosca" which, loosely rendered, conveys "Superman can fly." Before chastizing the student, however, it might be well to consider whether or not training has been offered in the proper use of a dual-language dictionary, or whether the learner has been told simply to use one.

Several things may be done to encourage the student to use a dictionary, beginning with the acquisition of a good dual-language set for the classroom. A unit can be developed on how to use the dictionary, and its use even permitted on an exam. But consulting a dictionary will not appeal to every student. Therefore, it should be made clear that the dictionary is not a crutch so much as a resource to be called upon when other strategies for guessing meaning have failed.

In designing a unit on the use of the dictionary, the teacher is well advised *not* to presume any prior knowledge on the part of the student. While most students will have an idea of what a dictionary is, few will realize the breadth of content—especially in a bilingual publication. The first activity, then, should be designed to acquaint the students with the contents. For this the Table of Contents is the most effective starting place. Next, some steps must be taken to acquaint the students with the abbreviations, either by providing an itemized list or by designing an activity in which the student is told to find specific word forms in the second language. A next step would lead to the recognition of the way words are used in a sentence, since the student who cannot distinguish a noun from a verb will be un-

able to use the information in the entry once he has found it. Although such activities may result in a mini-class in English grammar, it is critical to effective training in dictionary usage.

Once the student has learned to identify how words are used, he is ready to begin searching for appropriate words to use in his own sentence. As an intermediate step, however, it is effective to let him practice with sentences that require the selection (i.e., translation) of a single word or phrase, such as: *Tengo una* (date) *esta noche.* Gradually, the student is led to the point where he is asked to write a number of original sentences using the dictionary to assist him.

Another comprehension activity which aids in the long-term development of reading skill is the use of syntactic context. Students should be taught to recognize various types of word order they will encounter as they read, such as the location of adjectives, pronouns, tense markers, and the use of capital letters, article , and other structural clues. Obviously it is important that the overriding objective be to derive meaning from the passage.

Most reading selections are also rich in semantic clues. While dependence on context alone may not render the exact meaning of a word, it will usually enable the student to determine the message. Studies by Greenewald[16] and Medley[17] suggest that training in the recognition and use of contextual clues may have a positive effect on the development of reading ability of second-language learners.

Context clues are of many different types, and of varying degrees of usefulness. Among the more obvious—and thus more helpful—are statements of meaning where the word is actually defined, or is indirectly explained by example, synonym, experience, description, comparison, contrast, or reflection of intent, mood, tone, or setting.

In addition to sentence or semantic context, the use of internal context, or morphology, also serves as a source from which to derive meaning. Training the student to recognize the prefixes, suffixes, roots, and systems for compounding words often provides keys that will rapidly expand the reading skill. Similarly, the common connectives of the language (prepositions, conjunctions, etc.) should be presented early so that they do not pose a constant problem to the reader.

Finally, a strategy that is used commonly in the native-language classroom and that has been adapted to the foreign language lesson by Finstein and LaPorte is the PQRST approach. The acronym represents Preview, Question, Read, State, Test. In the Preview stage, the student looks at the title, skims the passage without reading for detail and without looking up unfamiliar words, calls upon background information, and either develops questions or uses those which have already been developed to get some idea of the content of the passage. The Question stage is the point at which the reader focuses on the "gaps" in the picture which have formed as a result of the scanning, and the unfamiliar words he may have encountered. The reader concentrates upon what he is to look for as he reads the selection. In the Reading stage, the student looks for answers to the questions which have been raised, and also formulates new questions, while attempting to deduce the meaning of new words through the application of a variety of strategies. The State stage calls

on the reader to paraphrase what he has just read, being as specific and as inclusive as possible. Finally, the Test stage is a rereading to see if the passage has been understood. Can the reader now answer the questions posed earlier? Could he ask others questions to see if *they* had read the selection?[18]

Another effective technique which can be employed easily in the foreign language classroom is "What Can You Learn in One Minute?" Here the class is given one minute to read a selection. The time constraint precludes the use of a dictionary and forces the reader to scan the passage rapidly. After one minute the teacher stops the class, has the students cover the passage, and asks several individuals to relate what they have been able to understand. Since a great deal of different information is gleaned from the class, each student is prepared subtlely for a second, more intensive reading. After the second reading, the teacher may ask content-oriented questions, or permit the students to formulate questions of their own.

Testing the Reading Skill

In evaluating reading, a distinction can be made between what the student knows about the language and how well he communicates in it. Effective evaluation of the language competence of a learner, particularly in reading, should assess both discrete and integrative skills, thereby providing diagnostic information while measuring the student's ability to use the language in a communicative situation.[19] Discrete-point tests evaluate mastery of numerous bits of information *about* the language, its phonology, orthography, structure, and vocabulary. Tests of integrative skills probe the student's ability to understand and express himself in a more global sense.

Both types of evaluation have advantages and disadvantages. Discrete-point tests provide diagnostic information not available from tests of integrative skills; they offer ease of administration and scoring and nearly perfect reliability between scorers. On the other hand, discrete-point tests fail (in most cases) to reflect ability in actual language usage—a task demanded by tests of integrative skills.

There are a number of ways to evaluate both discrete and integrative skills in reading. Discrete measures of reading ability include questions related to the student's knowledge of grammatical structure, sentence interpretation, word order, vocabulary, subject-verb agreement, structural parallelism, pronoun case, comparison of adjectives, formation of adverbs, and formation of irregular verbs.[20] For those students whose native language is based upon an alphabet different than that of the second language, a simple symbol-matching item can be used. For the beginning reader who can identify symbols, a series of three pictures can be shown along with several statements; the student selects the picture that depicts each one correctly. With the more advanced learner, a short paragraph can be presented and the student's comprehension of lexical units within the passage tested with multiple-choice questions.[21]

Tests of integrative skills are more varied than discrete-point tests. One type

requires the student to select the appropriate paraphrase of a given sentence. The task demands an understanding of the abstract relationships between subjects, verbs, and objects, in addition to other language elements in the sentence.

A second type of integrative test is the cloze technique in which every n^{th} word is deleted from a text and the student is then asked to replace the deleted words through his knowledge and expectancy of occurrence. A cloze passage may be scored in several ways, depending upon the population of students with whom it is used. One can accept only the exact word which was omitted from the text (a tenable procedure for the native speaker); alternatively, any word which fits the context may be judged acceptable, whether it fits grammatically or not.[22] The latter procedure has been found best when cloze is used with non-native speakers who lack the knowledge of form and redundancy to respond as a native might.[23] Scores from cloze passages are reported to correlate highly with tests of listening comprehension[24] and with other measures of language skills.[25]

Composition, another measure of the integrative skill in reading is an exercise in which the student is required to write critically or interpretively about what he has read. Because of the time and subjectivity of the grading, however, essay-type testing is not viewed generally in a favorable light by either psychometrists or second-language teachers.

Finally, dictation may be used as a test of integrative skills. Although at first glance one might presume that writing a language while it is being heard is primarily a measure of rote memory, such is not necessarily the case. The student must recognize and retain the language long enough to transcribe it, then punctuate so that the utterance is meaningful and reflects what has been said. In many instances, it is only through the use of context that the student can identify the word or phrase which he has heard, hence a multiplicity of skills is used in writing from dictation.

In conclusion, many of the problems encountered in teaching a child to read in his native tongue may also be found in developing second-language skills. The strategies and techniques used in the classroom must result in comprehension if reading is to occur. There is a vast difference between merely giving a reading assignment and in providing an effective program of reading instruction. Many of the strategies used in native-language instruction are equally valuable in the foreign language classroom. Continuing investigation should focus on the varieties of activities currently being used in an effort to identify those which hold greatest promise for developing the reading skill in both languages.

Notes

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5
Foreign Language Vocabulary Learning
and Native Language Processes

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It's a fact of life. Dictionaries are nice places to visit, but no one wants to live there —especially foreign language students. Yet this is precisely where you can find a large number of intermediate-to-advanced-level students a great amount of time. The high point of my own language learning career was the day I knew I could leave my dictionary at home without suffering untold anxiety. It was almost symbolic—the load was off my shoulders (literally) and on my head (figuratively). I finally knew, if not everything, at least enough. Thus I can sympathize with students who complain that the story they're reading might be interesting if they could spend more time reading it and less time looking up the words, or who despair of ever mastering the scores of words they feel they need to know. Unfortunately, I can't give them a magic formula or even an encouraging prognosis. Contrary to some commercial ventures which promise quick and easy success, learning a language is neither easy nor brief, and learning vocabulary must be the least easy and the least brief of any language learning task.

However, vocabulary learning can be made less difficult and more natural through a consideration of what actually is involved in acquiring a second language, particularly in regard to the role of the first language in this process. Furthermore, several of the assumptions currently prevalent in language teaching may actually hinder students in their efforts to learn vocabulary. Let us look at several of the problem areas.

The Bilingual's Lexicon

According to Nelson Brooks, a true bilingual "possesses a coordinate system of two languages in which not only the overt patterns of behavior that characterize the new language, but also the mental processes that accompany it, shall have equal status with the mother tongue, yet be entirely separate from it."[1] This is an impressive goal for language teachers and their students. Its implication of minimal use of the native language in order not to "collapse the structure into a compound system with English dominant"[2] continues to underlie much that goes on in the foreign language classroom. For lack of a coherent theory to explain the function of native language processes within foreign language acquisition, and because of continued reaction against the traditional grammar-translation excesses of earlier years, teachers tend to feel virtuous when they use the foreign language and guilty when they resort to native language explanations, regardless of the situation, the desired outcome, or the results.

The assumption, however, that natural (coordinate) bilinguals possess two separate meaning systems each connected with a separate language system, while compound bilinguals possess only one meaning store accessed by both languages, is an oversimplification and a compounding of several factors. True, if bilinguals acquire their languages in two separate cultural communities, the affective and connotative meanings carried by various lexical items will differ. But it is also true that this type of learning is available to foreign language learners through experience, both direct and indirect, of the cultural contexts involved.

What we are really concerned with is the possibility that bilinguals are able to avoid interference between their two languages because these two languages are stored separately within the brain, thus precluding significant interaction between them. If this is so, then it is reasonable to suggest that for second-language learners, interlingual contact during the learning process will be inimical to the development of clearly distinct systems, and thus hinder natural use of the foreign language. Recent studies on child bilingualism, however, seem to indicate that interaction between the two languages, far from being an artificial product of the classroom, is instead inherent in the process itself.[3] Children growing up bilingually do not develop two separate languages to refer to two separate realities, but rather use both languages indifferently. It is only later, at about two years of age, and as children become aware of the differential use of the two languages in the environment, that they begin to separate them out. Swain and Wesche give the following examples of lexical and syntactic interaction exhibited by a three-year-old French-English child:

*Bouteille is gonna break.
*Y va up. Demain, I gon to keep it.
*I think Marcel want not to listen.
*That's to me. (cf. the French, C'est à moi)[4]

Kelly also relates that German-speaking kindergarten children in Alsace were once

taught French by being given plastic toys in the form of animals and household objects to which their teachers referred only in French. The younger children refused to cooperate, however, and ruined a good idea by insisting on calling only the toy by the French word while continuing to reserve the native-language word for the "real thing."[5]

Moreover, among adult bilinguals, there is evidence that, at the concept or meaning level, language of presentation does not affect performance. Koler found that repetition in either language facilitated later recall of a word presented in only one, and that silent reading was unaffected by the mixture of a bilingual's two languages within sentences.[6] It has also been demonstrated that bilinguals cannot separate their languages at the concept level, even when it would be advantageous for them to do so.[7] Neufeld has produced research indicating that there is only one lexicon or internal dictionary consisting of items learned for one or both of a bilingual's languages and then tagged according to language.[8] This would help to account for the ability to translate as well as substantiate the evidence from childhood bilingualism.

In other words, prohibiting use of the native language solely in order to prevent the formation of a "compound" (in the sense of one conceptual store) system would seem invalid since this is precisely the kind of system bilinguals seem to possess. For all practical purposes, within the classroom there is no need to studiously avoid the use of translation equivalents, as long as students are not encouraged to equate one word with one concept in either language or across languages. The emphasis should be on semantic equivalents. In fact, this is exactly what is involved in good translating where the two languages are mediated by meaning rather than by one another. Many errors can even be avoided by the use of semantic native language equivalents. Telling students, as some textbooks do, or allowing them to assume, that the French verb *réfléchir* means "to think" (e.g., *je réfléchis* = I'm thinking) invites error. Students who are told that *réfléchir* means "to think about" will be much less likely to present their teachers with such linguistic gems as ***Je réfléchis oui.*

There is even some evidence that semantically based analysis is performed by learners naturally and on their own initiative. Lambert and Tucker, in reference to the highly successful French immersion program in Canada, have suggested that immersion children become rapidly cognizant of similarities and differences between English and French and exploit these in a type of "incipient contrastive analysis" that affects both languages.[9] It may be that the overt encouraging of such processes in older language learners would be beneficial. I have found it helpful, for example, to point out to students that, in French, verbs often include the preposition where in English the preposition is separable; and that the meaning conveyed by the verb plus the preposition in English is conveyed by the verb alone in French. A list, similar to the one shown below, is a good starting point.

sortir – to go out
monter – to go up
descendre – to go down
traverser – to go across
partir – to go away
retourner – to go back

It becomes then very easy to point out that English has a formal, Latinate lexicon as well as a less formal, Germanic one and that direct French-English cognates usually belong to the former (*commencer*–to commence, commencement; or *félicitations* –felicitations, felicitous). Thus learning French vocabulary can help increase word power in English!

Use and Abuse of the Native Language

The collective wisdom of the profession on this point can be summarized in a few sentences. The use of the native language is indicated only in the interests of economy and clarity. Thus, meaning in the foreign language should be conveyed via pictures, gesture, mime, foreign language definitions, or paraphrases rather than through the use of translation equivalents. Vocabulary words should never be presented in a list since this encourages learners to form one-to-one associations between the native and foreign language. Instead, vocabulary should always be presented, learned, and tested in context.

I agree with these guidelines. But I also agree with Henry Sweet, the nineteenth century linguist, who, as a sort of reply to over-enthusiastic Direct Method believers, once wrote and underlined, *"The exclusion of translation as a regular means of conveying the meaning of units is an uneconomical and unnatural principle."*[10] He supported his contention with arguments that remain cogent today, pointing out that exclusion of the native language tends to strand learners at a level of lexical poverty that is both frustrating and unnecessary when a mediating linguistic system (the native language) is ready at hand. Further, he continues, no one ever really succeeds in eradicating the native language.

> Let there be no illusion on this point; the most fervent partisan of the Direct Method translates, whatever his impressions to the contrary may be. He learns German by reading German books without a dictionary. He is reading a technical book dealing with chemistry; the word *Wasserstoff* occurs repeatedly. Our reader does not refer to a bilingual dictionary, it is true, but in the end he says to himself: "Ach so, das Wort *Wasserstoff* bedeutet sicher *hydrogen!*" That he has guessed the translation rather than sought it does not affect the fact that he has more or less associated *Wasserstoff* with hydrogen. . . . As an *argumentum ad absurdum* let us take the frequent case of an Englishman who by some accident of circumstances has come to associate the word *hêtre* with the thing designated by it. He finds one day that he is ignorant of the equivalent word in English. What is he to do? Go to a forest with an English companion better versed than he in wood-lore and search for the tree associated with the term *hêtre* and then ask his companion to name it in English? Once again *poser la question c'est la résoudre;* he will reach down his French-English dictionary and ascertain that *hêtre* = *beech.*[11]

I have quoted at length from Sweet, because I believe he gives an amusing and

accurate picture of what goes on under the guise of establishing direct relationships between the foreign language and the real world by refusing to use the native language. The point is that one's native language is part of one's real world and cannot simply be written off as excess baggage. Throw it out the front door and it circles around the back; drown it in a sea of foreign language definitions and it resurfaces at the first opportunity; drill a class for hours on the use of the French verb *attendre* (to wait for)–*Il attend l'autobus, le train, Marie,* etc.,–they will still produce the classic interference errors. You simply cannot keep a good native language down. In vain have textbooks done away with vocabulary lists and teachers railed against writing translations in the books. Students (and a teacher or two) have provided their own lists and erased the words after the fact. Such obstinacy leads to the conclusion that it is somehow natural for second language learners to use their first language as a means of dealing with their second, or at least to do so under certain conditions.

There are several ways a teacher can help students to capitalize on this tendency without turning the classroom into a mass translation drill. First, students can be encouraged to *begin* with a translation equivalent, but to go from there to a more complete understanding of the original concept, much in the same manner as children learning their first language exhibit progressive differentiation of categories. Both make errors but both have rather limited data bases to work from; the first language learner because of cognitive and linguistic constraints, the second language learner usually because of linguistic inexperience alone. Students need to be made aware that translation is only the first step, and that even in one's native language, different words are known to different degrees of proficiency. The use of the right word at the right time is a skill, and a good deal of what is usually termed communication is really nothing but a series of hits or near hits on semantic targets. For the native speaker of a language, the bounds within which a direct hit can be registered are relatively narrow. For non-native speakers, the range is wider and is gradually restricted according to expectations of competence.

In order to become aware of these limits, students need both extensive and intensive practice with the language. By extensive I mean a broad and varied exposure to authentic language; by intensive, I refer to a guided approach to normal usage. The extensive dimension can be dealt with fairly straightforwardly; the intensive, however, requires more attention and planning. There is a variety of ways by which teachers can provide intensive experience for their students. For example:

1. The comparison of a translated passage with the original helps students to isolate areas in which they may be mismatching semantics and lexicon in the foreign language. It is possible, for example, for the French verb *se demander* to be interpreted as "to ask oneself," and a student may never realize that the basic English equivalent is "to wonder."

2. The use of rapid, oral translations from the native to the foreign language helps students to identify semantic equivalents. This is especially important in the areas of idiomatic expression and native-like fluency. Students with this type of training will tend to identify conceptual rather than lexical meaning and to avoid the perils of word-by-word translation.[12]

3. Students can be encouraged to discover the differences between related vocabulary items for themselves. Devise or find a passage or series of sentences in which the items to be considered occur. Give this to the students with instructions to find out why a certain word is used in a certain place. The factors involved may be semantic, syntactic, or stylistic, and the students' resources can include regular bilingual dictionaries, dictionaries of synonyms (indispensable in any classroom), or dictionaries that go beyond the dictionary "into more secret territory . . . between the lines . . . and in the gaps of a standard dictionary."[13]

For a French class, a brief example of this technique involves the verbs *dire* (to say, *parler* (to speak), and *raconter* (to tell).

> *Papa sait raconter les histoires. Quand il parle, tout le monde écoute, et après, on dit que c'était vraiment quelque chose d'extraordinaire.*

Obviously the passage can be extended, and additional examples found in texts, magazines, and newspapers. Students can even be given the task of finding them.

4. A very simple technique consists of having students look words up in both parts of a bilingual dictionary. A word is looked up in order to find its foreign language equivalent. The student notes that there are several possibilities. He picks one or two of the most likely, and then verifies the choice by looking up the foreign language word—a sort of back translation procedure. This technique is especially useful for students who have a tendency to transcribe by direct translation (with the help of a dictionary) what they first write out in their native language. It won't cure them but it will make them more accurate.

5. Instead of concentrating on the students' errors in the target language, concentrate on the errors made by native speakers of the foreign language in the students' language (i.e., a Frenchman speaking English). The student is given the utterance and is asked what the speaker might have been trying to say in English and what he would have said if he had been speaking French. A sentence like "My affairs aren't doing too well," from the mouth of a Frenchman, probably has little to do with his loves, but refers instead to his business. What he meant to say was "My business isn't doing too well," and the French version would probably be something like *"Mes affaires vont mal."*

6. A final technique involves acting out a real-life situation in which the student is called upon to serve as an interpreter. Situations could include meeting a foreigner in an airport and helping him or her fill out the proper forms or find his or her flight, ordering a meal in a restaurant where only one student knows the language, and so forth. As an alternate plan, the teacher could set up a scene between a group of "tourists" and a cantankerous waitress or a surly taxi driver. Wilga Rivers also suggests using classroom-laboratory facilities to set up a simultaneous interpretation situation.[14]

Pictures and Things

The extensive use of visuals, mime, and foreign language explanation is beneficial in the acquisition and retention of vocabulary. They are not, however, without their drawbacks. The use of the foreign language to explain the foreign language allows the teacher to avoid the native language and gives students practice in listening for meaning. It is not necessarily a means of persuading students to think without recourse to their first language, and it is not necessarily a means of building their vocabulary. As Sweet put it: "There is a limit to the number of birds that one may conveniently kill with one stone."[15]

The use of visual aids is another method for conveying meaning by avoiding the native language. Again, there are drawbacks. The initial verbal reaction of most students when first presented with a picture is to identify the contents in their native language. Eventually, and with repetition, they may come to associate the foreign language phrase directly with the picture, but the use of a visual in and of itself does not prevent the activation of the native language system. Further, there is no reason to assume that the concept formed from seeing a picture of a chair or even the chair itself has any inherent advantage over that formed by giving a semantic equivalent in the native language. In both cases the learner requires additional experience in order to generalize to all chairs and to be able to differentiate between various kinds of chairs. For some, visual presentation may be helpful, and I suspect that it is more fun for everyone, but vocabulary acquisition is complex, and as Andrew Wright puts it, "a grasp of the meaning of an item in the foreign language is unlikely to occur at any *one* moment in time, either in conjunction with a picture or with mother tongue equivalents."[16]

As with the use of native language equivalents, however, there are things a teacher can do to maximize the benefits of visuals. Wright mentions the use of several visuals centered around one lexical item. Showing different people in different places amusing themselves in different ways provides a context for the vocabulary item "to have fun" and helps to reduce misunderstanding by focusing on the idea common to all the pictures. Another way to reduce ambiguity is to pretest visuals. Asking ten or more people what they think a particular visual represents is an excellent procedure for discovering how successful it will be in conveying the desired meaning in the classroom.[17]

And So?

And so, what general conclusions can be drawn? I think there are three. First, there is no *one* way to teach vocabulary, nor is there any way that is totally effective. Sweet summed it up neatly over three-quarters of a century ago. What should we do? Which way is best?

> The answer is obvious: adopt none exclusively, reject none absolutely. Each variety has its uses, each has its place in the general scheme, and each in its turn may be the most rational one.[18]

The second conclusion is less obvious. Vocabulary acquisition is a complex and poorly understood process, but one that is essential in learning and using a second as well as a first language. As a beginning, let me suggest that there are two fundamentally separate ways of processing new lexical information. When the information is overwhelming, as is the case in most foreign language programs, the only feasible course is rote memorization. This makes vocabulary learning an end in itself, a process by which the student attempts to bypass natural processes and tie the new lexical item to that which is already meaningful. In most cases this is the first language equivalent. Although there has been some original work done on the use of mnemonics in vocabulary learning, few teachers are able to recommend such blatant use of translation equivalents without lingering feelings of guilt.[19]

The second process depends upon a restructuring and internalization of the new lexicon as additional experience is applied. It is a largely covert and automatic process as compared to the conscious effort expended in memorization. Students do not suddenly decide no longer to think "city" whenever the French word *ville* occurs. Whether they do so or not is probably a function of the moment. Likewise, they are seldom able to state perceptually-based semantic and lexical differences such as that between "high" and "tall" in English or between *gros* and *grand* in French, but they are, at some point, able to utilize such differences. Somehow the foreign language becomes a real language to them, and the native language, although always in the wings in case of need, can retire gracefully.

This is a natural process, fostered by direct experience with the foreign language, but coexisting quite happily with the memorization and translation work going on simultaneously. Given sufficient time and a natural setting, rote learning would probably be superfluous. Time, however, is usually short, motivation briefer still, and the setting is generally artificial. Thus an artificial method—rote learning—becomes an efficient means of coping.

The third and final conclusion follows naturally. If vocabulary learning in and of itself is trivial, vocabulary learning in a meaningful context is crucial. From a theoretical point of view, linguists are beginning to recognize both the role of semantics in syntax and the importance of lexicon in semantics. Within this perspective, knowing a word becomes the starting point for knowing a language, since knowledge of the word implies awareness of its situational limitations, syntactical behavior, semantic value, phonological characteristics, and derivational possibilities, as well as its place vis-a-vis other words and concepts.[20]

Thus, the minimal requirement for knowing the word "chair," for example, means knowing when a chair is an armchair and not a couch, as well as being aware of the chair's status as an inanimate object and its functional relationship with the environment. A speaker may also know that a chair, under certain conditions, is animate ("The chair recognizes Mr. Smith"), contains verbal force ("Who's chairing

the session?"), and can even be fatal ("The warden said he's sure to get the chair"). Vocabulary acquisition, in this sense, is far from trivial. In fact, it forms the axis around which both structure and meaning revolve, and its implications include cultural as well as real-world knowledge. A vocabulary is not just a dictionary or a list of words, although it can be reduced to that level. Mastering a vocabulary implies mastering a language—no insignificant goal for anyone. The means to be employed in achieving this goal can be as varied as the goal itself.

Notes

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3. Susan Ervin-Tripp, "Structure and Process in Language Acquisition," pp. 313–44 in James E. Alatis, ed., *Georgetown University Round Table on Languages and Linguistics 1970* (Washington, D.C.: Georgetown University Press, 1970); Werner F. Leopold, "A Child's Learning of Two Languages," pp. 19–30 in Hugo J. Mueller, ed., *Report of the Fifth Annual Round Table Meeting on Linguistics and Language Teaching* (Washington, D.C.: Georgetown University Press, 1954); Glyn E. Lewis, *Linguistics and Second Language Pedagogy: A Theoretical Study* (The Hague: Mouton, 1974), pp. 100–102; Merrill K. Swain, "Bilingualism as a First Language" (Ph.D. dissertation, University of California at Irvine, 1972).
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10. Henry Sweet, *The Practical Study of Languages* (London: J. M. Dent & Sons, 1899; reprint ed., London: Oxford University Press, 1964), p. 60.
11. Ibid., pp. 57–58.
12. Wilga M. Rivers, *A Practical Guide to the Teaching of French* (New York: Oxford University Press, 1975), pp. 137–40.
13. Michel Levieux and Eleanor Levieux, *Cassell's Beyond the Dictionary in French* (New York: Funk & Wagnalls, 1967).
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15. Sweet, *op. cit.* p. 60.
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17. Ibid., pp. 4–9.
18. Sweet, *op. cit.* p. 60.
19. Eric C. Ott, Rowland S. Blake, and David C. Butler, "Implications of Mental Elaboration for the Acquisition of Foreign Language Vocabulary," *International Review of Applied Linguistics* 14 (March 1976): 37–48.
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6
Teaching Spanish through Videotape

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Several years ago, Professor José Labrador began to experiment with Spanish-made documentary films in first-year classes in response to problems frequently encountered: difficulty in learning meanings and pronunciation of new vocabulary words, lack of opportunity and stimulus to engage in live conversation, and frequent unwillingness of students to unravel relatively complex sentences. There is nothing new, of course, in using documentary films in such classes; to our knowledge, however, there have been few attempts to use them directly to teach language rather than culture.[1]

After initial experiments with documentary films, Professor Labrador shifted both medium and materials; he began using Spanish-made *commercial* films[2] in class via video-cassette or reel-to-reel videotape.[3] He reasoned that the content of such films would be intrinsically more interesting and involving for the students and that the videotape would be easier to use than film. It would permit stopping the tape at any point, with no need for darkening the classroom (so the students could see the blackboard and their notebooks); it would feature easy replay capability, improved audio quality, more alive intonation and more spontaneous dialogues, reduced possibility of breakage, and fast winding.

The effect of this improved format on students' learning has been dramatic. Student interest in classes is markedly higher. Students learn vocabulary more easily because of the correlation of the words heard with the visual image on the TV screen and because of the inclusion of more real-life vocabulary. Learning of

phonetics and pronunciation is facilitated by the videotape playback capacity and students have more opportunity to interact in Spanish after the film.

This new method of teaching Spanish (and, by extension, of teaching any language) represents no revolution.[4] Its newness lies not in any textbook, or in any radical shift in teaching methods, but simply in the introduction into the classroom of the communications medium which young people who have grown up in the seventies are so accustomed to—the television screen. We live in a world in which the image is more prevalent than any other form of symbolic language. Its effectiveness supports McLuhan's argument that modern, image-oriented culture is, in a sense, a return to the Medieval period in which the magnificent façades of the Romanesque and Gothic churches had a significant teaching role.[5]

One of the main problems of langauge teaching in the United States has always been its artificiality. For all our attempts to bring "foreign culture" into the classroom, our students will recognize the artificiality of their attempts to converse in Spanish in the middle of an essentially monolingual country. But the television screen they accept as relevant. By using as teaching material commercial films of high quality rather than "artificial" materials specially prepared and edited, the students' basic language practice is brought into the context of living, moving, "real" people in a foreign context.

An account of how this approach works should be prefaced with a description of the necessary equipment. First, the film itself is on videotape, larger in format than the audio-tapes that language teachers are familiar with, but not significantly different. As has happened with sound equipment, videotape technology has also developed the *video cassette,* and its use is significantly easier. Then one needs a large-screen *video monitor,* little different from an ordinary television set of the sort in most living rooms. The *playback device,* too, is like a familiar tape recorder, though larger and a bit more complex. Its controls are similar: stop, play, fast/forward, rewind. But the videotape player has a feature the tape-recorder does not: it can be stopped to fix a particular image on the screen, a capability which we make much use of.[6] The cost of such equipment is about $1500, but its potential use in a school goes beyond the classroom use described here.

For the past five years Professor Labrador and others have used this equipment in teaching a variety of levels, from beginning Spanish to advanced culture classes.[7] This article can describe neither all possible uses, nor all the problems of the method—and any new approach has its own problems. Let us mention in advance, however, two problems having to do with expectations, one on the teacher's part, and the other on the students'. A teacher should neither overestimate nor underestimate the quantity of filmed material needed for a course. While for a beginning language class a single 90-minute film may provide a full term's material, at the advanced level that same film provides material only for a maximum of 25–30 contact hours. Thus, a teacher should use at least two films (preferably of different nature) per advanced course. The other problem is that the students must keep in mind, at all times, that what they are *seeing* is equivalent to what they painfully read with much attention in a book. The attractiveness of the film and the direct impulse of

the action can create in some students the idea that they are passively watching a film, when in fact they must pay a great deal of attention to each and every one of the actions, the dialogues, the setting, the music and the noise, the plot and its implications and the characters,

As part of the early experiments, this approach was used in two types of beginning Spanish classes. One was restricted to students with *no* previous Spanish instruction. The other course was designed for students with some background in Spanish who felt that because of their limited exposure or the time interval since their initial acquaintance with the language, they needed to go back to the beginning.

We will look at this latter group first. These students have been exposed to a variety of teaching methods and now they are to learn Spanish through videotape. In class the instructor presses the "play" button and the screen shows a few minutes of the movie. The screen presents objects, people, landscapes, all of them "live" and showing a situation impossible to be created otherwise in the classroom. The class, for example, is seeing this scene:

> The patio of an ancient convent, lined with grey granite columns. Boys, some ten years old, are crossing, in files and pairs from one class to another. They wear blue sweaters with long sleeves, white shirts, grey shorts, knee socks and black shoes. Also on the patio are nuns conversing in groups. Some, the novitiates wearing white habits, are young and cheerful girls, walking smiling across the patio. Others, older ones wearing black, are stouter and less cheerful.

This scene takes ten seconds. The instructor rewinds (three seconds) and shows the scene again, stopping when the children are in the center of the patio. The "stopped action" image becomes a topic for conversational practice. The instructor points to the children:

Instructor (I): *¿Son los niños?*
Class in chorus (C): *Sí, son los niños.*

The instructor writes the noun on the board and explains briefly that it is masculine plural. He points to the columns:

I: *¿Es el niño?*
C: *No, no es el niño.*
I: *¿Qué son?*
C: *Son las columnas.*

The instructor writes on the board the interrogative *qué* ("what") and points again:

I: *¿Son las columnas?*
C: *Sí, son las columnas.*
I: *¿Son grandes las columnas?*

Shifting the "stopped action" image periodically, the instructor continues to explain *es* vs. *son*, and the verb "to be," practices conjugation, and explains personal pronouns.

As can be seen, ten seconds of living image have served to present new vocabulary, introduce a verb, explain gender and number and personal pronouns—all at a rapid pace, directly, and visual-audio-lingually, permitting both individual and choral practice. The next day the instructor can review and then shift the situation given by the film to the still more immediate one of the classroom to which the boys were going. Student interest is maintained by curiosity concerning what will happen to those children and nuns.

Since the piece of action shown on the screen can be described in different ways, the students and the instructor have the opportunity to make morphological and syntactical changes. The teacher may ask for a total description of the action, encouraging free formation of phrases and sentences. The rate of forgetting the words is significantly less when the image accompanies the word than when the student must conceptualize both the word and its referent.

This approach was used in a similar way with the other beginning Spanish course where the students had no Spanish before and thus no experience with other methods of learning. These students, who learned Spanish *only* through the movie-on-videotape method (plus the customary grammar book), proved much surer of themselves than the students in the other group. They were much more able to respond quickly and accurately, though they had *much* less practice time behind them than the other students.

The reality of the image provided by the videotape offers pattern practice that is *not* abstract. The students relate the sentences they repeat in chorus to living stimuli, and so are learning not simply verbal patterns, but responses in a human context. From vocabulary building by referring to parts of the image on the screen, the instructor can make the learning of verbs come alive by showing the action itself in process as the students repeat the new verb with its moving reality before them. Then the instructor can easily move from the screen image to the other reality of objects in the room, or to the students themselves, enhancing the "relevance" of the screen image.

This approach is also highly effective at the intermediate conversation level. The problem of finding a good book of readings which interests students and motivates them to discuss, in the target language, subjects related to their experience is well-known. Discussion of a literary work often does not permit the establishment of a free and entertaining dialogue in which all students can and do participate. Literary materials offer them an "unreal reality," and they are often lost in the complexity of literary style. But when the discussion is centered on a living story presented on the screen, the action provides an immediate stimulus to which the students can respond. Thus many of the pauses and stumblings of normal conversational classes are avoided. It also mitigates that other frequent problem: the instructor speaking more than the students do.

As was mentioned earlier, the film is shown to the class in segments lasting any-

where from ten seconds to a minute, or five minutes, or ten. The instructor needs to know exactly where to stop the film for practice, review, or to introduce some new grammatical point offered by the action. At the end of the class, or the next day, the instructor should ask the students to describe what they have seen, this time using verbs in the past tense. Once the students are involved in the film's action, they can be asked to guess what *will* happen to the characters, thus giving them the freedom to use their imagination and forcing them to use the future tense of verbs. Review of segments already seen can be aided by showing the images without sound while the students explain the action they are seeing.

The great variety of conversational themes offered by each of these sequences, by the actions of the characters, or by the intentions of the film's director, can create some anxiety and confusion. For this reason, Professor Labrador has developed a five-step system of class participation:

1. The first student activity is simply a description, in as much detail as possible, of the *action* of the film.
2. The students then discuss the *symbolic actions*, those where there is an obvious intentional meaning, where the director is clearly "saying something."
3. Next, the students discuss the *characters*. One can ask their opinion about just one character, a description of the character from his introduction into the film up to the present viewing moment. Discussion can then proceed to other characters, other actions, their psychology, their ideas.
4. Then students summarize the *dialogue*, the words they hear, the means by which they know how the characters think, what they want, what they have been doing or plan to do. This stage is particularly useful for practicing the subjunctive and the perfect tenses.
5. Finally, the *message*, the ideas of the director, the significance of the film is discussed. It is not necessary to have seen the whole film to begin this level of discussion. With care one can develop these ideas as the viewing of the film progresses.

These five steps can be applied to almost each scene or sub-scene which the instructor works with any day. They can easily be modified to suit the taste and techniques of any individual instructor.

As the class continues, the film itself is no longer so necessary as a conversational support. Stimulated by a complex and fascinating story, the students begin to interact more with one another and the class truly *becomes* a conversation. But the image is always present as a referent; the videotape is always available to clarify an idea, defend a point of view, or provide a new focus as needed. By the end of the course, the class *is* a conversational group, interreacting, thinking in Spanish, "living" Spanish in reaction to the pseudo-life on the screen.

The use of videotaped films is not, of course, restricted to the development of basic language skills. A good film is a document of culture and a work of art. Students can learn much more from it than simply how to speak Spanish. We applied

this method to an advanced class in Spanish Modern Civilization. At this level it is no longer a matter of seeing the film in short segments, but of seeing the whole film several times, returning now and again to the key moments where the director surprises, confronts, explains, or hides from the spectator the sense of the film. At this level one discusses technique and style, the film's relation to Spanish history, its social content and ideological tendencies, people and landscapes, the gestures and expressions in which one reads the psychology of the characters. The natural or universal meaning of the film becomes a focus by which the students, from their distinct perspectives, can integrate their reading and experiences from other classes.

This approach has already had significant effects on the whole practice of language teaching in our department. It has been adopted by colleagues in French and German as well as Spanish. It has stimulated the purchase and regular use in our beginning language programs of the series *Guten Tag!*, *Toute la Bande*, and *Zarabanda*.

We have also created a "teaching" videotape demonstrating this approach, showing segments of its actual use by Professor Labrador in classes at various levels. This videotape has been shown at a number of local and regional conferences and has been borrowed by a number of universities.[8]

A final note: The "teaching" videotape itself has proven unexpectedly useful in beginning Spanish classes. Shown to students early in their first quarter, it provides a curious motivator. Watching the conversation class, they usually react: "You mean *we* can talk like that after four quarters?"

Notes

1. Jürgen Jahn reports the use of "pedagogical news reels" in this way: "Newsreel in FL Instruction," *Unterrichtspraxis* 7, i (Spring 1974): 93–95.
2. The only use of commercial films, though not on videotape, that we are aware of is reported by Gisela Huberman and Vadim Medish, "Spanish Multi-Channel Instruction in Operation: A Progress Report," *Foreign Language Annals* 8 (March 1975): 52. The authors have introduced the use of the films for their cultural content and motivational force, rather than as direct material for language teaching. See their earlier reports: "A Multi-Channel Approach to Language Teaching," *Foreign Language Annals* 7 (December 1974); 674–80, and "A Multi-Media Language System at American University," *ADFL Bulletin* 6 (November 1974): 32–34.
3. Other foreign language educators are clearly thinking and, perhaps, acting along the same lines. See William Odom's report of a survey on "The Use of Videotape in Foreign Language Instruction," *NALLD Journal* 10 (Spring–Summer 1976): 73–81. Live-action videotaping has long been used as a device in FL teacher training: see Arno G. Preller, "Video-Tape and Other Media in FL Teacher Training, *NALLD Journal* 5 (December 1970): 40–43; Helen Jorstad, "The Classroom as it is—Videotapes for the FL Methods Class," *NALLD Journal* 6 (December 1971): 17–21; and Leona G. Bailey, "An Analysis of the Use of Videotape Records in the Training of College-Level Foreign Language Teachers," *ADFL Bulletin* 5 (March 1974): 42–43. Live-action videotaping has also been used in basic language classes: See Shirley Jane Kaub, "Videotaping in the Foreign Language Classroom," *NALLD Journal* 5 (Dec. 1970): 38–39; Hermann U. Teichert, "Commercials on Videotape," *Unterrichtspraxis* 7, i (Spring 1974): 92; Hermann F. Weiss and Jacques Ravaux, "The Videotape Recorder

in the FL Classroom," *Unterrichtspraxis* 8 (Fall 1975): 100–102; and George V. Santoni, "Using Videotape in the Advanced Conversation Class." *Foreign Language Annals* 8 (October 1975): 233–38.

4. See notes 1 and 2 above. However, Alex McAndrew's remark, after a tour of European Language Centers, that "In Europe, 1974 was the year of the VIDEO-CASSETTE. . .," hints at some conception of revolution on his part: "Seeing once is better than hearing a hundred times," *NALLD Journal* 10 (Fall 1975): 11–18.
5. See chapter 2, "Media hot and cold," in Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: New American Library, 1964), pp. 36–45.
6. At the Cleveland State University we use Sony AV 8600 reel-to-reel videorecorders, and RCA model JJ970 W television receiver/monitors. Our videocassette record/players do not have the "freeze image" capability, and we are seeking to improve this situation.
7. We are aware of only two other attempts to make *systematic* use of videotape in FL instruction: the program at American University in Beirut (see note 2 above), and the Minnesota German program: see Audrone B. Willeke, Gerhard Clausing, Martha Fromanek, and Cecil Wood, "Small-Group Activities and the Role of the Instructor in Media-Aided Language Programs," *NALLD Journal* 8 (Winter 1974): 5–18; and Martha Formanek, Gerhard Clausing, and Cecil Wood, "The Contribution of Television in Media-Aided Language Programs," ibid., pp. 19–32.
8. Anyone interested in borrowing this videotape (cost: postage) may request a copy by writing to Professor José Labrador, Department of Modern Languages, Cleveland State University, Cleveland, Ohio 44115.

7
International Studies and Foreign Languages: The Omaha Model

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The modest growth of interdisciplinary programs, especially international studies, as reported in recent publications[1] can be attributed to several factors. If the multifaceted interdependence of nations in our space age is accepted as a reality which must be dealt with constructively and creatively, then an interdisciplinary effort in dealing with that reality is a logical consequence.[2] In addition to this, scholars and teachers have recognized for some time now that the frontiers of their disciplines often merge with those of numerous others, and that interdisciplinary encounters do result in a mutually advantageous cross-pollenation of ideas, concepts and methodologies. While these encounters may have been sought out by few individuals in the past, the current pressures for the broadening and diversification of curricula to accomodate students' interests and professional goals have added an extra urgency to such endeavors.[3] The following report is best understood within this frame of reference.

The setting for the international studies program in question is the University of Nebraska at Omaha (UNO), an urban university with an approximate enrollment of 13,500 students, most of whom are working their way through school. Having been incorporated into the state university system in 1968, this former municipal institution has grown quite rapidly since then. The university has two well-established programs which relate to international studies. The older of the two is UNO's overseas program which provides extension courses for members of the armed forces. Through the initiative and persistence of a young geographer, and

with the financial support of AID funds, a Center for Afghanistan Studies was founded in 1972. It provides opportunities for faculty exchanges with Kabul University and various training programs for Afghan nationals at UNO. Negotiations are currently under way to establish a similar Center for Sudanese Studies. Both of these programs are under the administration of the Dean of International Affairs.

The Department of Foreign Languages enjoys a hard-earned measure of stability. Enrollments have remained steady; indeed, the same level of enrollment was reached in Fall 1976 as existed before the years of student protests against foreign language requirements. Although some baccalaureate and graduate degree requirements were modified, a College of Arts and Sciences graduation requirement has continued to exist. A consultant of the National Endowment for the Humanities, who had examined all aspects of our department in Fall 1975 and had given it high marks in achievement, nonetheless advised the exploration of diversification in our departmental curriculum. The department's participation in the International Studies Program represents the implementation of one of the several possible innovations suggested by the consultant.

In Fall 1975 a new baccalaureate degree in International Studies as a major and minor field of concentration was formally approved. This represented the culmination of extensive preparations by numerous faculty members and some administrators who shared both personal and professional interests in international studies. Courses offered by such disciplines as anthropology, black studies, economics, history, foreign languages, geography, geology, political science, and sociology had already focused attention upon the international scene and could now relate to each other under the provisions of a new curricular superstructure. Foreign travel, work experience or study abroad now find new and wider academic areas of application, while special programs, conferences or other activities which deal with a foreign setting also receive new relevance and impetus.

The program is administered by the Dean of International Affairs. He also presides over the Program Committee on International Studies, a group which represents the various participating departments. The Committee's function is to aid the Dean in the planning, monitoring, and administration of the program. The program itself is designed, as the International Studies brochure indicates, "to promote an understanding of the human condition in its international and global context" by permitting students to concentrate their studies on one major cultural, economic, or geographic region of the world, or expand their studies to a broader, global scope. Besides benefiting from the obvious humanistic value of such a course of study, it is also possible to design a program which meets the particular needs and interests of those who are planning to enter careers in schools, government, multi-national trade and business concerns, or international humanitarian service organizations. The requirements for a major or minor in International Studies have to meet or exceed the requirements for an interdisciplinary major in the College of Arts and Sciences. (See Appendices A and B for list of required courses.)

Among the basic requirements of this program are a foreign language proficiency, an introductory course in geography, and two interdisciplinary international

studies courses. The foreign language proficiency of students must be at least the equivalent of a basic two-year sequence in one language if the general international studies option is exercised. This requirement is expanded to the equivalent of a three-year foreign language training period, or the equivalent of a two year study of two languages, if an area specialization such as European or Latin American Studies is chosen. The introductory geography course acquaints students with basic geographic concepts which apply to major cultural areas of the world.

The two interdisciplinary international studies courses deserve particular notice since they are the very center of the basic requirements. These courses are taught by faculty teams which attend and participate in all class sessions during the semester, even though each one of the fourteen members is responsible for conducting only a limited number of class hours. This rather expensive participation was made possible with funds from two successive USOE grants and has benefited students and faculty alike. In examining a number of factors which influence the formation of ideologies, for example, all participants not only learned factual details which a given discipline can offer, but also explored mutual concerns and relationships among disciplines in the social sciences and the humanities. Thus, all became aware of new perspectives and methodologies—those of the foreign language specialist included—which could be focused on a given theme.

During the first semester course of the program, International Studies 213, a module on language and communication, is scheduled. Among the topics discussed last year by a member of the Foreign Language Department were the nature and function of language; subtopics ranged from the morphology of languages to some intricacies of semantics, as well as the intimate relationship between languages and cultural phenomena of all kinds. This year, the Nebraska State Foreign Language Consultant and one of his colleagues, a social studies consultant, presented this module, blending their areas of expertise and thus expanding further the possibilities of sharing pedagogical and interdisciplinary insights.

During the second-semester course, International Studies 214, case studies of three Third World countries were prepared. The countries in question were Afghanistan, Malawi, and Bolivia. In each one of those case studies the importance of the interrelationship between language and culture, language and ethnicity, and their attendant social and political implications were shown to be important components of the program. While some of the professors were able to relate their personal foreign travel and research experiences to these topics, an especially valuable contribution was made by two members of Kabul University, Afghanistan, who served as resource persons since their arrival at UNO.

A further dimension to these two basic courses provided a number of guest lecturers who demonstrated the interrelationship of American interests with those of foreign cultures and nation states. Among these visitors were a former Peace Corps member, a young Buddhist monk, and a Nebraska State Senator.

For some members of the faculty the two courses constituted a first encounter with a team-taught or interdisciplinary undertaking. The sharing of ideas, the willingness to experiment, and the great degree of cooperation have been truly remark-

able. Among the participants have been two "master teachers," individuals who have been awarded this distinction following an annual, university-wide selection process. Other team members have been distinguished with special university merit awards in the areas of publication and university or community service. One individual, a member of the Political Science Department, has not only achieved several of these distinctions in the past, but has also continued to be one of the most active, productive, and creative members of the faculty to date. With this constellation of personalities, abilities, and opportunities, the classes have been a highly educational experience.

Both courses have been offered on Monday nights from 7:05 p.m. to 9:45 p.m., a time not only advantageous to regularly enrolled students, but also to members of the Omaha area communities who might be interested in the topics of these courses. Students responded very positively. The enrollment of 32 students in Fall 1975 rose to 52 students in Spring 1976, and this Fall semester 51 students chose to enter the course. In surveys conducted at the end of the first two semesters these courses were rated as "outstanding" and "above average" by a large majority of students. While some students considered them as "average" courses, only three students rated them as "below average," and none of the students designated the courses as "poor."

The major task of publicizing these courses and the new International Studies Program was left to the University Public Relations Office which deployed information to all news media, and to colleagues engaged in student advising and registration procedures. International Faculty members have also publicized the program during speaking engagements at schools, at meetings of community service organizations, and at local, regional, and national professional conferences. Students who have been trained for orienting new freshmen on campus have also been informed of the new option and its value in humanistically oriented studies or in professional training. Poster displays in university buildings and the newly printed brochure on International Studies have furthered the students' awareness of the program's goals and offerings.

A number of special programs and activities which had been available to students before the establishment of International Studies now have a common focus. They not only help to maintain a continued interest in foreign countries or reinforce the knowledge gained formally in the classroom, but they also bring together diverse groups with common interests. A "winterim" abroad study program, offered during the Winter vacation period, permits students to earn university credits in departments such as Foreign Languages, Economics and Political Science. Our Chancellor has led several study tours to the Soviet Union, and the Dean of International Affairs has led a "Caravan to Afghanistan." Both of these journeys are also available to members of the faculty and the Omaha area community. A special foreign travel opportunity has been made possible through the cooperation of the UNO Student Senate and the Alumni Association. Through their combined support a "student-ambassador" has had the opportunity to travel to Italy, Ghana, and Germany during the last three Summers. These trips are then followed by

numerous speaking engagements on campus and in the community.

This year members of the faculty organized a European Studies Conference. It provided a forum for scholars, government officials, and business men to exchange ideas on commonly shared topics such as the status of women in Europe today, trade relationships between Europe and the United States, future methods in European Studies, and the World Wars in European literature. About forty papers were read at this three-day conference which has been acclaimed a success by all participants responding to the follow-up evaluation. A Model United Nations was convened on campus in December 1976. Approximately 120 high school students from 11 schools represented 42 nations. Some weeks before the event the U.S. Assistant Secretary of State for International Organizations addressed these students who were recruited from foreign language and social studies classes. In preparation for the event a special course on the United Nations and other international organizations was offered on Saturday mornings.

A very important component in the success of International Studies has been the encouragement and support by members of the administration, especially the offices of the Chancellor, the Dean of the College of Arts and Sciences, and the Dean of International Affairs.

In sum, the very existence of this program has demonstrated that members of the Foreign Language Department are not alone in cultivating a cosmopolitan outlook on a campus located on the prairie of America's Midlands. It has also been clearly demonstrated that much can be gained by an involvement in curricular planning, by the maintainance of interdepartmental cooperation, and by the creative interrelationship of the faculty and administration. Finally, friendly university, community, and secondary school interrelationships have extended the circle of those whose interests are served by a program dedicated to a better understanding of our planet's many cultures and interdependent nation states.

Notes

1. Leonard P. Iaquinta, "Observations on the State of International Education," *ADFL Bulletin*, 7, No. 2 (1975): 20–22. This article provides a considerable amount of statistical data and cites valuable reference works. It is very distressing to note that while student interest on both undergraduate and graduate levels has increased, as enrollment and degree statistics amply show, area studies, foreign exchange programs, and study-abroad programs have declined due to various financial strictures. Also note ADFL staff survey results in: "Curricular Innovations," *ADFL Bulletin*, 3, No. 1 (1971): 50–52.
2. Among the most prestigious publications on this topic is: Stephen K. Bailey, et. al., *Education for Global Interdependence. A Report with Recommendations to the Government/Academic Interface Committee* (Washington, D.C.: The International Education Project, American Council on Education, 1975). Rose L. Hayden, "In the National Interest: International Education and Language Policy," *ADFL Bulletin*, 7, No. 3 (1975): 11–18, provides background information on the above mentioned publication and its task forces and also relates how FL departments may apply its recommendations. Stephen Blank, *Western European Studies in the United States* (Pittsburgh: Council for

European Studies, 1975), wrote a detailed study supported by extensive data and statistics on just one possible area study. Cf. also: Cecil C. Orchard, "Recent Trends in Cultural Studies: The New American Approach," *Cultures*, II (1975): 143–55, and Richard Lambert, *Language and Area Studies Review*, Monograph 17 of the American Academy of Political Science, Philadelphia, 1973.

3. James Alatis, et al., "A National Foreign Language Program for the 70's," *ADFL Bulletin*, 6, No. 1 (1974): 7–17; William D. Schaefer, "On the Future of Graduate Education," The Ph.D. in English and Foreign Languages: A Conference Report. Special *ADE* and *ADFL Bulletin* (June 1973): 51–53. This is not a new development, as a retrospective glance over the history of American education will show. See for example: John Dewey's works such as *School & Society* (Chicago: The University of Chicago Press, 1932) and *Democracy and Education* (New York: The Macmillan Company, 1926); J. P. Thorp, "Can Foreign Language Integrate?" *Monatshefte für deutschen Unterricht* (1936): 124–27; or Walter V. Kaulfers and Holland D. Roberts, *A Cultural Basis for the Language Arts* (Stanford University Press, 1937).

Appendix A

Possible program for a student with a major in International Studies, General International Studies.

Basic requirements:

English	6	
Humanities	12	
Natural Sciences	12	
Social Sciences	12	
Oral Communication	3	
		45

International Studies major foreign language requirement for General International Studies: proficiency equivalent to two years of University level foreign language training.

German 111-112	8	
German 211-212	8	
		16

General International Studies Major

Political Science 221 International Relations	3	
Political Science 322 International Organization	3	
Political Science 326 US Foreign Policy	3	
Political Science 420 International Politics of Asia	3	
Geography 313 Economic Geography	3	
Geography 393 Political Geography	3	
Religion 305 Religions of the World–East	3	
Religion 306 Religions of the World–West	3	
Economics 335 Economic Systems	3	
Economics 365 International Economics	3	
Economics 466 International Economic Development	3	
Marketing 466 International Marketing	3	

International Studies Core

International Studies 213	3	
International Studies 214	3	
Geography 100	3	
		45
Electives	19	19
		125

Appendix B

Possible program for a student with a major in International Studies with a European area specialization–BA Degree.

Basic requirements:

English	6	
Humanities	12	
Natural Sciences	12	
Social Sciences	12	
Oral Communication	3	
		45

International Studies major foreign language requirement for an area specialization: proficiency equivalent to three years of University level foreign language training or two years each of two languages.

French 303	Conversation and Pronunciation	3
French 304	Advanced Conversation and Pronunciation	3
		6

European Area Major

French 337	French Civilization	3
History 151	Western Civilization: 1453–1789	3
History 152	Western Civilization: 1789–Present	3
History 452	Intellectual History of Modern Europe from the Early 19th Century to the Present	3
History 477	Europe in Crisis: 1890–1932	3
History 478	Europe in Crisis: 1933–Present	3
Geography 323	Europe's Land and Peoples	3
Political Science 250	Governments of Western Europe	3
Political Science 450	Government and Politics of Great Britain	3
Philosophy 251	Existentialism and Phenomenology	3
English 252	Literature of Western Civilization: The Modern World	3
English 415	Contemporary French and German Novels	3

International Studies Core

International Studies 213	3	
International Studies 214	3	
Geography 100	3	
		45
Electives	29	29
		125

8
Learning Theory and Research Findings:
Some Applications to the High School Classroom

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Incorporating psychological theory, learning theory, and insights of sociology into foreign language instruction, while at the same time attempting to teach the four basic language skills and significant cultural contrasts, develop students' communicative competence, and provide for individual learning styles, attitudes, aptitudes, and interests in a humanistic classroom presents a super-human task for the foreign language teacher. The task is made all the more difficult by such restrictions as 48-minute classes and the traditional Carnegie unit, not to mention the countless interruptions occasioned by assemblies, fire drills, field trips, unscheduled vacations for students, and PA announcements.

Many foreign language teachers, frustrated by a seemingly impossible task, prefer to ignore theoretical research and keep on teaching foreign language as it was taught to them. But the student today is not the same as the student of yesterday. Most of our current language teachers come from an era when only "the cream of the crop" was permitted to take a foreign language. Today, with language requirements reduced or abolished, we find many high school and college foreign language programs willing to accept all students, regardless of their academic abilities, in order to maintain sufficient enrollment.

At Sylvania (Ohio) High School, we have been relatively successful at both attracting students and maintaining an interest in learning Spanish by means of an individualized foreign language program. Four years ago we had fifteen students studying Spanish in levels IV and V. Today we have 75 and the lower levels have

increased proportionally. Our total enrollment in Spanish is around 500 or about 16% of the school population.

The small town of Sylvania is located within the suburbs of Toledo. There are many transfer students from all over the United States. A few of the students have lived in Spanish-speaking countries. One of the two junior high schools feeding into the high school offers 33 more contact hours than the other school. These factors add to the usual variations one finds among students assigned to a foreign language class. Individualizing instruction seemed to be the only organization feasible for meeting the needs of students from a variety of backgrounds.

Individualization does not begin until Level III. The reasons for this delay lie in the fact that the vast majority of students bring little previous knowledge or experience to the foreign language classroom. Students need to develop good pronunciation habits, to be exposed to varied study techniques, and to be given help in contrastive analysis of grammatical features. For example, the verb system in Spanish is entirely different from what students are familiar with. The idea that all objects are masculine or feminine seems a strange concept to a beginning Spanish student whose native language is English. During the beginning levels students are also prepared for individualized instruction. All students are permitted and encouraged to re-take any test on which they have scored less than 80%. Students are taught in both whole-class and small-group situations, and individuals are occasionally assigned another student to serve as their tutor.

At Level III students are permitted to proceed at their own rate through prepared materials developed around the text. Each chapter has four written evaluations (a vocabulary quiz, two grammar quizzes, and a composition) and three oral evaluations (questions concerning the reading selection, manipulation of the oral structure drills, and questions and adaptation of the conversation). Although the evaluation techniques closely resemble those used in a traditional classroom, the student must pass all written tests with 80% or higher, and demonstrate not only the ability to answer the questions following the reading, but that he can use the vocabulary and grammar structures in ordinary conversation. Since testing is done in small groups of no more than seven students, each student is required to speak more often than he would under classroom conditions.

Even under these somewhat rigid conditions described above, it is possible to incorporate a great many theoretical concepts within the organizational framework.

Programmed learning taught us that breaking a learning task into small concepts makes it possible for students to learn even the most difficult material. Thus, the LAPs (learning activity packets), single concept mastery units, or whatever name one chooses to call the small units frequently used for individualized programs, do just that—they give the student small learning tasks that can be mastered with a high degree of accuracy. Unlike programmed learning, however, the student has a number of resources available in order to accomplish this task. He has the written instructions for the unit; he has the teacher or an assistant to answer questions; he has the opportunity to question or practice with other classmates; and, of course, he can always get an answer from the text book or tapes which present the basic in-

structional materials. With a variety of resources available, the student can accommodate his learning style.[1] He is free to choose the mode of instruction most suitable to him. Some students learn best in group instruction, some in tutorial settings, and some need to sit down in a quiet corner to figure things out for themselves. In case of difficulties, the teacher is present to suggest another approach. Under these circumstances few students fail to survive.[2]

From experiments in programmed learning, we have also learned that time is a significant variable in learning and that there is a wide variation in the amount of time it takes different students to achieve the same degree of mastery of a particular task.[3] This time variable is particularly difficult to make adjustments for within the confines of a traditional classroom period or 180-day school year. In the individualized classroom, time is not only more flexible, it is also utilized with greater efficiency. Whatever time a student spends on language study is spent precisely on the concept he *needs* to learn. For example, if the student's previous teacher really drilled the preterite but never reached the subjunctive in the back of the book, he need only review the material previously mastered and can devote his class time and home study to material he needs to learn.

Pimsleur, Sundland, and McIntyre, in their study of foreign language underachievers, found that one of the major causes of drop-outs was the lack of a well-planned, coordinated program, especially between junior and senior high school.[4] A self-paced approach to language learning can compensate for this uneveness of preparation. Because the student's study time is more flexible, he can spend his time to his best advantage. Teacher-time is also devoted entirely to the needs of the students. After initially writing and planning an individualized program, the lesson plans are done. Students can do many teacher tasks for themselves, such as locating resources, study guides, and tape exercises. The teacher is free for tutorial or small group instruction, oral evaluations, and can answer questions that often make the difference between student success or failure.

Numerous studies have shown that there is a close interrelationship between under-achievement, failure, and increased negative attitudes.[5] It seems reasonable that the reverse can also be assumed, that success and positive attitudes are related. Since students in an individualized program are required to pass evaluations with a high degree of accuracy, their mastery of individual concepts is higher, thus building a firm foundation for learning future concepts. This leads not only to success on current tests, but on future evaluations as well. Some students who would not be able to succeed in traditional, self-contained classes are able to learn with a high degree of success when the learning steps are made sufficiently small to be attainable.[6]

This success has a significant impact on the student's self-image and his self-esteem. He feels important. He learns to trust himself as a learner. Students receiving positive strokes in a subject develop positive feelings about the subject. Thus, their own motivation is increased.

Carroll's study of foreign language majors near graduation questioned how well the colleges and universities are achieving their goal of teaching competence in the four skills.[7] It was found that the median graduate with a foreign language major

can speak and comprehend the language at about a Foreign Service Institute (FSI) speaking rating of "+2"; that is, somewhere between a "limited working proficiency" and a "minimum professional proficiency." These results are not very satisfactory, but they serve to illustrate the great length of time required to develop mastery in the foreign language skills. Feelings of success encourage students to continue their language study. In fact, successful and satisfied students are our best means of attracting other students into our classes (an important consideration, particularly now that languages are seldom required and are competing with all other electives).

At Sylvania, Level IV students are individualized by interest as well as ability. Students have an elaborate array of materials to choose from. All the commonly used text books are available to them as extra resource material. They are also helpful with transfer students to aid them in making the adjustment to our system. We use comic books, many magazines from Spanish-speaking countries, a number of different types of dictionaries (English-Spanish, Spanish-English, pictorial), verb glossaries, correspondence manuals, and books on sociology, geography, and history of Spain and Latin America. We have texts of practical Spanish for policemen, social agencies, hospitals, etc. We have joke books, cook books, books on how to ski, books on how to bull fight, and even one on palmistry. The students also have access to a number of literary texts often used by universities, classics of Spanish literature from Spanish publishers—these without student aids. Our personal theory is that as long as students read, they will be using the language in a natural situation —learning vocabulary, observing structure, and enjoying every minute of their study time.

In order not to neglect practice in listening comprehension, we have a well-developed tape collection. In addition to the tapes that accompany the text books, there are tapes of classical, folk and popular music. The students' favorites are the records of Spanish groups singing songs that are also popular in the United States. For the last two years we have even had our own rock group. This group is entirely student-directed—on their own time. We also have recordings of poetry, short stories, and a speech by Castro.

We video-tape a local news program in Spanish. Students write and produce little dramas—often somewhat slap-stick. These too, are video-taped and shared with other students. Once a year the students publish a small magazine. They create all of the materials, edit them, and prepare them for the printer. This represents their best written work of the year. Students write at least one paper a week. It may be a summary, a literary commentary, an original short story, an essay, or a poem, depending on the individual's interest and proficiency.

Each week students in small groups prepare a vocabulary list on a topic of their choice and 15 minutes of lively conversation on that topic. The result is that the students enjoy using foreign language to learn more foreign language.

Students at all levels are encouraged to proceed through the basic materials as rapidly as possible. This year one Level I student has finished Levels I and II during the first semester and will probably complete Level III during the second semester.

A number of Level III students move on to Level IV before the year is over. These students receive a certificate, and a letter praising their accomplishment is sent to their parents. Unfortunately high school unit credit cannot be given because our system uses the Carnegie unit. However, students are consoled with the idea that they may be able to place at a higher level if they choose to continue their language study in college, or may place out of the langauge requirement if their chosen field has one. They are also compensated by the realization that they know more Spanish.

At the beginning of the year a questionnaire was administered to the Spanish classes eliciting students' reasons for studying Spanish. All expressed a desire to utilize Spanish in some practical way–travel, getting to know people who speak Spanish, corresponding with people who live in Spanish-speaking countries, reading current periodicals, etc. Thus, to use Gardner and Lambert's terminology, the students are primarily *integratively* motivated, although a few indicated the hope to use the language also in conjunction with a career; thus expressing *instrumental* motivation as a secondary factor.[8] By making this sort of survey, the teacher becomes obligated to follow through with the students' wishes.

Foreign language learning is time-consuming and a lot of hard work. Drills can become boring for students and laborious for teachers, vocabulary learning can be dull, and grammar disastrous. Students are not satisfied to wait until they are out of school and able to take a trip to a foreign country to at last have the opportunity to use the language. More immediate reinforcement is needed at every step along the way. Many of the materials learned in each lesson can be applied to the students' lives as soon as they are learned. A report on "Motivation in Foreign Language Learning" prepared by the 1970 Northeast Conference on the Teaching of Foreign Languages reached a noteworthy conclusion: The important characteristic of daily and weekly work in maintaining motivation is not its novelty or entertainment value, nor is it the particular intellectual content. What counts is that it provides the experience of using language successfully for some outside purpose other than merely practicing its forms.[9] In an individualized classroom, practical and immediate application of new material is not only feasible, but almost a natural outgrowth of all oral evaluations. The very fact that no more than seven students are engaged in the discussion at one time puts the conversation period into a more natural setting. After all, who ever heard of 30 people sitting around in rows, or even in a circle, discussing a given topic, except under very formal circumstances?

Individualized instruction increases student contact hours without substantially raising instructional costs. Time for learning activities is available because the students prepare–outside of class, if necessary–for their group assignments. Knowing that their expertise will be evident to the teacher and their peers further encourages them to be well prepared. Students are anxious to display their skills. The very shy student may request a private oral evaluation the first few times, but as he gains confidence he no longer minds working in a group. Let us not forget that this student probably would seldom recite in a traditional classroom setting.

In summary, individualized instruction often places more demands on the teacher than does conventional instruction. However, in such a program students tend to learn more. What is more, they do so more easily and with more confidence in themselves. The result is a more rewarding experience for both the students and the teacher.

Notes

1. Carol Hosenfeld discusses the differences in student learning styles in "The New Student Role: Individual Differences and Implications for Instruction," pp. 129–67 in Gilbert A. Jarvis, ed., *Perspective: A New Freedom* (Skokie, Ill.: National Textbook Company, 1975).
2. See E. N. Adams, H. W. Morrison, and M. J. Reddy, "Conversation with a Computer as a Technique of Language Instruction," *The Modern Language Journal* 52 (January 1968): 3–16; Charles L. Adams, "Independence for Study," *Hispania* 50 (September 1967): 483–87; Peter Boyd-Bowman, "Self-Instruction in the 'Neglected' Languages: A Progress Report from Kalamazoo College," *The Modern Language Journal* 50 (January 1966): 21–23; and Theodore Mueller, "Programmed Instruction: Help for the Linguistically 'Underprivileged,' " *The Modern Language Journal* 52 (February 1968): 79–84.
3. See John B. Carroll, "A Model for Research in Programmed Self-Instruction," pp. 11–46 in G. Mathieu, ed., *Advances in the Teaching of Modern Languages* (New York: Pergamon Press, 1966); William H. Clark and Margaret G. Clark, "Achievement in Elementary German under Programmed and Conventional Instruction: A Preliminary Study," *The Modern Language Journal* 50 (February 1966): 97–100; Albert Valdman, "Toward Self-Instruction in Foreign Language Learning," *International Review of Applied Linguistics* 2 (1964): 1–26; John B. Carroll, "Memorandum: On Needed Research in the Psycholinguistic and Applied Psycholinguistic Aspects of Language Teaching," *Foreign Language Annals* 1 (March 1968): 236–38; Benjamin S. Bloom, "Mastery Learning," in James H. Block, ed., *Mastery Learning: Theory and Practice* (New York: Holt, Rinehart and Winston, 1971); and John B. Carroll, "Learning Theory for the Classroom Teacher," pp. 113–249 in Gilbert A. Jarvis, ed., *The Challenge of Communication* (Skokie, Ill.: National Textbook Company, 1974).
4. Paul P. Pimsleur, Donald M. Sundland, and Ruth D. McIntyre, *Under-Achievement in Foreign Language Learning* (New York: The Modern Language Association of America, 1966).
5. See John L. D. Clark, "The Pennsylvania Project and the 'Audio-Lingual vs. Traditional Question,' " *The Modern Language Journal* 52 (October 1969): 388–96.
6. See Theodore H. Mueller, "The Effectiveness of Two Learning Models: The Audio-Lingual Habit Theory and the Cognitive Code Learning Theory," in P. Pimsleur and T. Quinn, eds., *The Psychology of Second Language Learning* (Cambridge: Cambridge University Press, 1971); and Theodore H. Mueller and Robert Harris, "First-Year College French through an Audio-Lingual Program," *International Review of Applied Linguistics* 4 (1966): 19–38.
7. John B. Carroll, "Foreign Language Proficiency Levels Attained by Language Majors near Graduation from College," *Foreign Language Annals* 1 (December 1967): 131–51.
8. R. C. Gardner and W. E. Lambert, *Attitudes and Motivation in Second-Language Learning* (Rowley, Mass.: Newbury House, 1972).
9. Robert J. Nelson and Leon A. Jakobovits, eds., "Motivation in Foreign Language Learning," pp. 31–104 in Joseph A. Tursi, general ed., *Foreign Languages and the New Student. Reports of the Working Committees, Northeast Conference on the Teaching of Foreign Languages*, 1970.

9
Supplementing the Textbook
Attractively, Effectively, and Responsibly

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The "Rube Goldberg" Approach

The average teacher adopts a textbook with the expectation that he or she *will* supplement it, whether that textbook has been selected systematically with very concrete criteria or primarily as a reaction to the one that went before. Let us follow an imaginary teacher to see how the supplementing process usually works.

In May Ms. X visited a FLES class and saw that teacher using some "darling" transparencies made from a child's coloring book. So she got the book, made transparencies, and had a "brand spanking new" supplementary vocabulary drill ready for fall. Of course, the students were not quite as enthralled with the drawings as our teacher had been. In fact, they "oohed" and "aahed" so raucously that our Ms. X had to raise her voice to be heard. Too, there were several vocabulary items not in the basic text, but since she did not have "enough" visuals, the supplement became an annual part of Ms. X's course.

In July this same teacher really enjoyed a "short-short" story introduced in a summer course at a local university. Since it was not all that difficult, Ms. X sat down and cranked out a stencil. She was a little surprised that she had to supply so many explanatory notes and vocabulary aids, but the story was so amusing it was worth it. However, since there were several rather obscure cultural allusions the students would have to understand in order to be amused, Ms. X also had to pre-

pare a half-hour culture lecture to preface the reading lesson. Eureka! Another supplement had been added to our teacher's repertoire.

In November our colleague attended ACTFL's Annual Meeting and there fell under the influence of three enthusiastic "innovators" and their "handouts." Like the great majority of teachers, Ms. X is an avid collector of "supplements-to-be." (At conferences teachers tend to attack handouts like seagulls over a school of herring.)

The first handout was on kinesics. In order to use the dialogue which comprised the lesson, our sister had to prepare a twenty-minute lecture-demonstration on the gestures involved and a set of flashcard cues for drilling the dialogue. But, as a result of burning the midnight oil, her students would be able to use five authentic gestures.

The second innovator distributed ready-made culture capsules on farm life. Since there is nothing in her text on this subject, Ms. X added the culture capsules happily, if somewhat haphazardly. There was again quite a bit of vocabulary not used in the textbook, but students *ought* to learn about *all* walks of life.

Ms. X's third supplement from the conference was a one-page reading on Easter. Because Christmas was the only holiday Ms. X had dealt with in the past, she sat down to annotate the reading for her students to have something on holidays for the spring semester. The new vocabulary proved to be longer than the reading, so she ingeniously split the story into two single-spaced pages with the vocabulary at the bottom of each page (In this way the students would be less apt to notice how much new vocabulary there really was.)

In January our teacher received a publisher's brochure announcing a new textbook. Ms. X was captivated by a sample lesson on verbs reproduced in the brochure. Although her students were not working on verbs at the time, the idea was *so* good—there were only six or seven verbs they had not "had" and students *never* get enough review, so she whipped out another set of stencils.

None of this, of course, includes the several "favorite" supplementary lessons our Ms. X *always* adds. At least two of her "pet" lessons came from her college methods teacher, another couple were derived from her supervisor during student-teaching, and the rest she has developed herself or found in conferences over the five years she has been teaching. And she operates this way for each of the three levels she teaches.

Perhaps a definition of the word "supplement" itself may help us to understand Ms. X's *modus operandi*. According to *The Random House Dictionary of the English Language*, it means:

> *n.* 1. something added on to complete a thing, supply a deficiency, or reinforce a whole. 2. a part added to a book, document, etc., to supply additional or later information, correct errors, or the like. 3. a part, usually of special character, issued as an additional feature of a newspaper or other periodical. *v.t.* 4. to complete, add to, or extend by a supplement or addition to. 5. to supply (a deficiency).

Do Ms. X's supplements "complete" the textbook, "supply a deficiency," or "extend" it? Some might. Do her supplementary materials "supply later information, correct errors, or the like?" If we stretch the point, some might. The plain truth is that we have no evidence in Ms. X's procedure that she has ever thought about her supplementary materials in any such systematic way.

If we were to question Ms.X's students as to their feelings about the supplementary lessons, we might get the same kind of responses some teacher trainees in a methods class at Indiana University gave concerning materials of this type:

> We never really knew what the extra materials were for—what they were supposed to do for us. It was a lot of "extra stuff" we had to do on top of all the textbook exercises. . . . This extra stuff was the reason we never finished the book.

The problem with supplementing as our imaginary Ms. X does, however attractive the resulting materials, is that it is haphazard, dependent upon chance. Ms. X *is* listening to the voices urging her to change and to innovate. But she is a victim of the type of innovator Almon Hoye calls "a music man." Take my creation," cries one, "Take mine," another, and the poor teacher uncertain as to how to fit in this or that innovation, but pressured by high attrition rates and/or low enrollments, takes everything. Ms. X is a *good* teacher (the other kind is blockaded in the classroom, repeating the same procedures for the whole of a 30-year career), she is responsible in her handling of the individual pieces of work she prepares. But the end product of her efforts is a curriculum that "growed like Topsy." In effect, she employs a Rube Goldberg approach to instructional design.

"Supplementing" Should = "Adapting"

Textbooks must be very generally written in order to be usable—and marketable—throughout the country. They are written for the so-called "average" learner and to meet a variety of different states' specifications. *What this means is that every teacher must expect to do some adaptation of any text to fit the special emphases of the school's foreign language program and to meet the needs of a specific student population.* As Reinert says:

> The teacher must frequently extend his activities beyond a simple recitation and explication of what is found in the text. The kinds and degree of this extension depend on the objectives of the particular course and the availability of facilities. Taking these two factors into account, the teacher may extend his influence and increase his effectiveness in two ways: He may develop techniques for expanding material in the text, or independent of the text; he may create a context in which students will be better able to achieve the *teacher's objectives* for the course. He may reorganize course materials, employ other persons or machines as aids, or provide an environment of creative activity.[1]

What Reinert calls an "extension" of the teacher's activities, Joiner calls "tailoring instruction," identifying two important foreign language teacher responsibilities: "determining the individual needs and characteristics of the student and designing experiences to meet those needs."[2]

Whether we call it "adapting the text," "tailoring instruction," or "supplementing the textbook," we need to approach our work by taking a second hard look at our basic texts to determine what is needed and what is to be replaced or dropped. As Reinert points out:

> Simple arithmetic shows whatever time is subtracted from the class period to engage in . . . [other] activities . . . must be subtracted from time that previously had been used for some other purpose. If the teacher decides to spend three weeks during the year on the preparation of a puppet show, these three weeks cannot be used for extra drills or lab work or grammar explanations. The teacher must establish priorities for his own program. Is what he expects to gain from the new activity worth the amount of time that must be devoted to it? If cuts are to be made in the program, which aspects have the lowest priority? Failure to consider obvious questions has resulted in some disastrous attempts at innovation.[3]

What we must do is to harness our creative energies, to strive toward making all our teacher-made materials and activities parts of an instructional "whole." We must learn to supplement systematically and responsibly. That does not mean that we do not keep files of interesting and provocative lessons, for this year's "saving grace" may be next year's "bomb." But we must begin to examine the pedagogical "fit" before rushing any innovation into implementation. We must force ourselves to ask those who publicize and promote innovations where and how this idea fits into the curriculum, what it can replace, and how much time it will consume. That means, too, that we are going to have to learn to select among the options, adopting fewer than we reject, concentrating less on innovating for its own sake and far more on renovating a curricular whole.

The Curriculum "Whole"

Lafayette has proposed that we should begin to view the curriculum as "a core plus open time." He suggests that the core—the number of units to be studied in a course—should probably involve a reduction of "twenty to twenty-five percent of what is now being covered" because it can be assumed that the number of units usually prescribed is "completed only by the teacher and a few select students."[4] This "twenty to twenty-five percent" reduction may well be too conservative (Ryder has suggested that the texts of the future should be one-third their present size[5]), but can be achieved if the teacher considers "telescoping" some of the textbook units. As Lafayette points out, the key "is to determine precisely what the

student will need to meet the course goals and to identify those items that will most benefit the student in his attempts to achieve the linguistic tasks that face him in the near future."[6]

A teacher often omits part of a lesson or a unit. Basically, telescoping involves the same idea. *Nuestro Mundo,* the second-year Macmillan Spanish text, spreads the teaching of the future tense over three chapters. At Bloomington (Indiana) High School South, teachers handle their telescoping of these chapters in the following manner: About twenty-five vocabulary words are chosen from the three chapters for active learning. The teachers rewrite the oral question-answer section to include all the possible subjects, the future tense, *and* the new vocabulary items. The family dialogue *(Escena)* is replaced either by a unit on daily life which incorporates the new words and the future tense, or by student-made dialogues which achieve the same end. To give students a break in the routine, songs in which the new tense is featured prominently are learned. The replacement unit achieves several results. The integral grammatical structures and vocabulary are continued and ready the student for further work in the text, the basic textual format is followed, there is some original work by students, and music adds a new dimension to the textual materials. What is more important, the replacement unit thus formed is taught in about one-third of the time needed to teach the three chapters individually.

Since foreign language teachers are recruiting students of ever-widening ranges of ability from the total school population, it may well come to pass that our present texts will either be much reduced in size or will be extended over three semesters, for Lafayette's "open time" in the curriculum–deliberate stoppages for reinforcement and/or enrichment activities–becomes mandatory if we are to hold the students we are trying so hard to attract. Lafayette describes "open time" as follows:

> Let us assume that the core consists of three-fourths of the material previously covered. For those students who normally completed as many units as the teacher, this means that they will now cover the core in three-fourths of the scholastic year. For them the open time will be devoted to enrichment activities. For others it will consist of both reinforcement and enrichment, while for others the entire open-time component will need to be devoted to reinforcement in order that they at least successfully achieve competence in the core material.[7]

This, of course, means that teachers should no longer merely test, record the grades, and proceed to the next unit; this approach demands that they remediate.

In building a curricular "whole," whatever the methods or materials may be, the *raison d'être* for foreign languages is still the four aims defined by Rivers:

1. Teaching about the nature and functioning of language;
2. Teaching students to communicate in a foreign language;
3. Developing understanding of the people with whom one wishes to communicate;

4. Teaching students to read all kinds of material fluently in the foreign langauge.[8]

In defining these aims, Rivers points out that the order of priority will vary depending upon geography, national goals, and the interests of the students being taught, adding that all four of these goals are interrelated.

> Understanding the nature of language is basic to a methodology which develops effective communication skills; effective communication is impossible without some understanding of the culture of the speakers of the language; fluency in reading with direct comprehension derives from the ability to think in the language, which is established by prior training in the active communication skills of listening and speaking; for many types of reading material mere comprehension of the printed word is valueless without the ability to interpret what one is reading in the light of cultural patterns and attitudes.[9]

Every innovation, every adaptation, every supplement should be assessed in relation to these four basic aims. The following questions might constitute a "rule of thumb" test:

1. Does the learning activity meet a teaching and/or learning need?
2. Is this lesson an effort at personalization, relating either to the student's life or an interest?
3. Is this learning experience designed to motivate the student?
4. Does this lesson serve to enrich or extend the student's experience of the target language and/or culture?

"Passing" for the supplement is a "yes" answer to at least two of the questions; "passing" for the teacher involves the success of his or her replacement or subtraction skills in "fitting" the supplement into the course.

Meeting Learner Needs

Telescoping units meets a teacher need; in fact, any supplement that promotes or facilitates learning meets teacher needs. But if we turn our attention to learner needs, almost every student needs preparation for the tasks he or she is to perform and assistance in the form of "how-to-study" information. Knop's advice is:

> Too often we go about doing what *we* know is best for students in learning a foreign language, without letting *them* know what we are doing and why. Training students how to study and how to succeed in class from the first day is crucial to developing their support of our program.[10]

Step-by-step assignments, especially when new work is involved, are helpful. When

teachers have "roughed in" both the required units and the open time in their courses, they can also publish a "First Day Gazette."[11] A First Day Gazette may be as simple as a single sheet of paper dittoed on both sides, with a drawing or two for comic relief. What "stories" might appear, albeit in capsule form, in a German 1 Gazette?

1. Summer Events (Teacher Spends Wild Summer at IU Minicourses)
2. Semester Plans (Fall Plans Include Fieldtrip)
3. Short range Goals (What to Expect in the Next Two Weeks)
4. Standards, Evaluation Procedures
5. Introduction to a Specific Activity (Wednesday We Pick German Names)
6. Learning Helps (What the German "Jocks" Advise)
7. Announcements (First German Club Meeting)
8. Fillers (Jokes, Cartoons, Want Ads)

It never hurts to inform or to build anticipation. (See Figure 1.)

A frequent complaint today is that students do not perform well in information acquisition. Any teacher who has independent or research study as a part of his or her course ought to feature a Bibliography Hunt[12] early in the school year to develop the skills required through small-group learning experiences.

1. Consult English teachers for correct bibliographical forms used in their classes.
2. Group strong and weak students together in each group.
3. Have students in each group identify two cultural facets of the target culture they would like to know more about. They must then find as many references as possible for each facet. One topic might be dropped at the end of the first day's hunt–the one for which the least amount of information is available.
4. The information sheet (one per person) should include:
   a. Correct bibliographical form for all types of references (books, pamphlets, records, tapes, films, interviews).
   b. Keyed information as to where resources can be found: e.g., IC-in classroom; SL-school library; PL-public library.
   c. Hints for division of the work within the group.

These lists should be used as soon as possible for the next culture project. When used, credit should be given to each member of the group responsible. (Obviously, these lists also add to the teacher's resource lists.)

Meeting Teacher and Learner Needs

Frequently both the teacher and the student feel a need to organize–to synthesize–a series of lessons or learnings. This was the need James Stebbins of

Riley High School in South Bend, Indiana was trying to meet in his *Viginti Quattuor Horae in Vita Romani* _____.[13] What follows is his instruction sheet to the student.

> Your mission is to create a twenty-four hour segment in the life of a "typical" Roman. You will use your expertise, backed up by research, to establish an identity, life style, and theoretical existence for this Roman.
>
> To aid you in doing this, you will select four *indicia* or clues to the character of your Roman. The *indicium* you draw from envelope I will establish the profession of your Roman. *Indicium II* will name one object he has with him. *Indicia III* and *IV* will give you places he is seen on the day you are creating. The location of *indicium III* is within the *Forum Rōmānum,* while *indicium IV* is outside the *Forum* but within *Rōma.*
>
> The dossier you create will establish the following minimum information:
>
> I. Who your person is. . .
> II. Why he has the object. . .
> III. What he is doing at each of the known locations as well as what he does the rest of the day. . .
> IV. How he gets from one place to another and what he observes on the way. . .
> V. Observations contingent on his status in the Roman social structure. . .

Room 315
German I
ISSUE ONE
PARADISE HIGH SCHOOL - 3rd & Main - Eden
1977
TEACHER SPENDS WILD SUMMER IN IU MINI-COURSES
WEDNESDAY WHAT THE GERMAN WE CHOOSE A "JOCKS" SAY: STUDY HELPS
GERMAN NAMES
OKTOBER-FEST COMING
WHAT WILL YOU BE ABLE TO DO IN TWO WEEKS?
GRADES IN THE GERMAN CLASS

Figure 1

VI. A Latin paragraph of at least 7 sentences that your Roman could conceivably use in the existence you are making for him.

The *Indicia*

Sample *indicia* which the students draw from the four envelopes are listed under the appropriate envelope number.

I (Professions)	II (Objects)
lanista	allium
pistor	creta
quaestor	ebur
caupo	gallina
armentarius	linea
remex	simulacrum
mimus	tegula
vexillarius	scalprum
frumentator	pausia
obsignator	grillus
causidicus	muriaticum

III (Places within Forum Rōmānum)	IV (Places outside Forum)
Tullianum	Castra Praetoria
Umbilicus Romae	Thermae Antoninianae
Comitium	Templum Aesculapii
Sacellum Cloacinae	Pantheon
Basilica Aemilia	Circus Gai et Neronis
Lapis Niger	Odeum Domitiani
Miliarium Aureum	Ara Pacis
Horrea Agrippiana	Pyramis C. Cestii
Atrium Vestae	Campus Martius
Basilica Iuli[a]	Domus Aurea
Curia	Amphitheatrum Flavium

This kind of supplement is obviously a culminating experience, designed to be used after a series of units, perhaps even as a final learning activity for a course. It could be used late in the first year or at some point during the second, depending upon how the content of the basic text is structured.

Personalizing Learning Activities

The original "rule of thumb" question to test a proposed supplement was: Is this lesson an effort at personalization, relating either to the student's life or an interest? Sometimes, in introducing a facet of foreign-language learning, we must "reach into" the student's personal life in order to make his or her studies more "palatable," more clearly a reasonable learning task. That was the aim of the following mini-lesson on kinesics developed by Pamela McKim and Ruth Ann Price,[14]

which involves teacher presentation, whole-class discussion, small-group work, and role-playing or pantomiming.

Teacher Presentation: We use both verbal and nonverbal means to communicate. How could you convey this verbal message in a nonverbal manner?

Verbal	*Nonverbal Possibilties*
"Hi!"	Wave to someone.
"He's late again!"	Pointedly look at watch.
"Will you go with me?"	Beckon to come along.
"I'll hit you!"	Make a fist toward person.

There are some gestures that go with speech to give it fuller meaning. Each member of the class, without telling his or her choice, will select one of the statements from the list below and will take a turn giving the gesture he thinks goes with the statement he has chosen. The other members have no more than three tries to guess which statement is being demonstrated. Following three wrong guesses, the performer combines the gesture and his chosen statement.

The student chooses from the following list and pantomimes:

a. Peace.
b. Have a seat.
c. Everything is A-okay.
d. Get out and stay out.
e. Speak up. I can't hear you.
f. I'm worried.
g. How was I to know?
h. Eek! A mouse!
i. The fish was *this* big!
j. Nancy, this is Bill. Bill, Nancy.
k. Aw, g'wan, you're putting me on.
l. Psst!
m. Who, me?
n. Stay away from me!
o. He's a little goofy.
p. Stop right there!
q. How do you like my hairdo?
r. Welcome to our home.
s. I've had it up to here with your nonsense!
t. You bum, you struck out with the bases loaded!

Small Groups of Six: Prepare a three-minute skit involving an "incident" at school, at home, etc. First, half of the group will present the skit, role-playing three characters. They *will only talk*, using no body movements, emotions, or expression. Then the other members will present the same skit using expression and movement.

(Note to the Teacher): After the presentations, have a class discussion on the necessity for nonverbal clues in conveying emotional information.

Students who have had their attention focused on their own behavior in this way, prior to their being asked to learn the "strange" gestures of a "foreign" people, often progress more rapidly with their learning tasks than those who are plunged in without any such "prelude."

A second form of personalization relates the foreign-language learning to the student's own life space. This is the approach taken by Susan Hunt-Smith, William Blaisdell, and Esther Stockdreher[15] in their lesson entitled *Der Stammbaum* (The Family Tree). The supplementary learning activity can be used early on in the first year, once dates and family relationships have been studied. The directions to the student follow.

1. Make a three-generation family tree. It may be of your own family or of an imaginary family. It would be wise to use posterboard or a large piece of construction paper for the finished product.
2. On another sheet of paper, lay out the family tree. You should include the names of the relatives, maiden names and the dates of birth in German form. If you are doing your own family, ask your parents or grandparents for this information. Lastly, you should indicate everyone's relationship to you (or to some specific character if it is an imaginary family) as in the example.
3. The German date is written by putting the day, the month, then the year, with periods between. May 4, 1910 becomes *4.5.1910* or *4.5.10*.
4. If a woman's maiden name was Schultz and her married name is Schmidt, you should write *"Maria Schmidt geb. Schultz." Geb.* stands for *geboren* (born); this is how the Germans indicate maiden names.
5. You may use symbols for male and female as shown in the example, cartoon faces, magazine or catalog pictures, or actual photographs. (See Figure 2.)

This kind of project is excellent for the type of student who requires a great deal of structure in his or her work, the type of student who needs something tangible as a result of the effort made. Needless to say, this sort of lesson can replace a test or some other culminating activity. (One teacher who used it, too, reported that her principal insisted that she exhibit the student-produced family trees in the display case of the main hall for open house.)

A third type of personalization permits the student to select a topic interesting to him or her. The following semi-individualized minicourse could be used as one of three or four enrichment options open to the student.

Minicourse: *Animals of Latin America*
Time: Flexible as needed
1. Study the following filmstrips:
   Darwin, Part V: Living Animals of South America: Time-Life Filmstrips.
   Darwin, Part VI: *Tierra del Fuego* and the Andes Mountains: Time-Life Filmstrips.

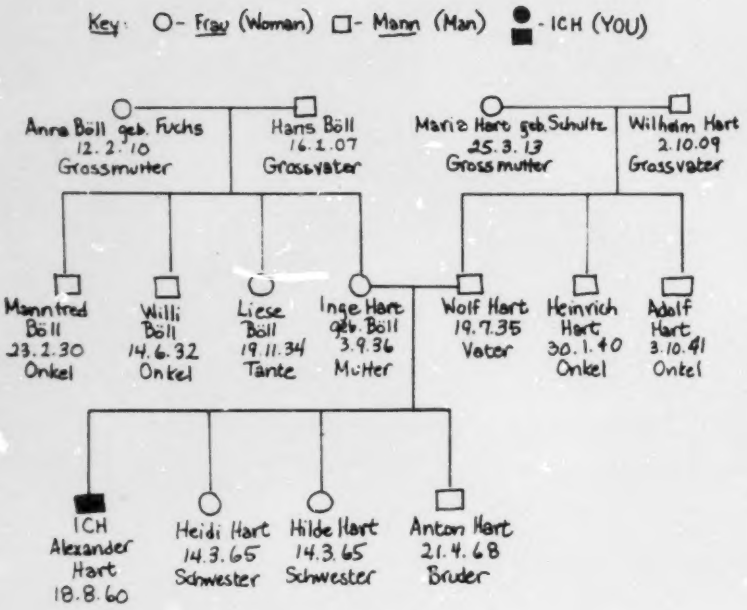

Figure 2

2. Everyone will be tested on identifying the name and location (general) of the animals pictured in the two filmstrips.
3. *Vocabulary:* The first week you will be tested on the vocabulary listed below. In following weeks you must get 20 new words per week. At the end of the minicourse you will have a Mastery Test.

CHOOSE ONE OF THE FOLLOWING IDEAS TO DO EACH WEEK, OR DISCUSS YOUR OWN IDEA WITH THE TEACHER.

4. Choose one geographical area: *los llanos y pampas, las montañas, la selva.* Write or narrate a filmstrip commentary on the animals of that region. Include as many types as possible. See the teacher to discuss taking pictures.
5. Choose one type of animal native to South or Central America, i.e., birds, snakes, rodents, camel family, etc. Do an in-depth report or filmstrip on interesting facts about that particular type of animal. Include a map on which you locate the animal.
6. Write or prepare an oral commentary on one animal, including as much

information as possible: its habitat, habits, pictures, map, etc. Why is it particularly suited to its region?

7. Make sketches of different kinds of Latin American animals for the bulletin board. Label all parts of the animals. Write basic facts about each animal. Be tested on "Parts of Animals" vocabulary.

Vocabulary

la selva	the jungle
los llanos	the plains
el bosque	the forest
los árboles	the trees
el nido	the nest
salvaje	savage, wild
feroz	fierce, ferocious
ruidoso	noisy
quieto, callado	quiet
nocturno	nocturnal
rapiñar	to prey
las aves de rapiña	birds of prey
los mamíferos	mammals
las serpientes	snakes
los pájaros	birds
los monos	monkeys
las garras, las uñas	claws
la cola	tail
las plumas	feathers
la piel	fur, skin
las alas	wings
cazar	to hunt

This minicourse, developed by the Spanish teachers at Bloomington (Indiana) High School South, offers the possibility of working independently or in a small group. Since animals always seem to be of interest to adolescents, this topic as one of three or four options is sure to be a frequent choice.

There must be some times in the course when the student may use the language for his or her own ends. Some students, especially at more advanced levels, might like to pursue their own interests while simultaneously trying to design an ideal lesson. The following is one of several "student feedback forms" devised by Richard Curwin and Barbara Schneider Fuhrmann.[16]

Design an ideal lesson in _____ *(teacher or student chooses subject).*
Include the following:

1. Classroom activities
2. Home activities
3. Readings
4. Teacher's role

5. The task of each member of a group activity
6. Evaluation of lesson
7. End results
8. Whatever else you choose

In this kind of learning activity, the student may pursue an individual interest while simultaneously giving the teacher some excellent "feedback" on learning preferences.

Motivating the Student

A great number of learning activities fit this category, but one of the best ways to motivate students is to teach them the language of their peers in the target language country–teenage slang or so-called "schoolyard slang." The following examples were collected from Peruvian students studying in this country.

1. *¡Ese chico es un churro! ¡Qué churro!* – What a doll! Cute! (girls say to boys or of boys)
2. *¡Está fuera de coco!* – He's crazy.
3. *¡Es algo mongo!* – That's a crazy thing to do.
4. *Se pasó.* – something really great. (It was really great.)
   Se pasó de vueltas.
5. *Está botado.* – That's really easy.
6. *Estudiamos cualquier cantidad.* – We study too much.
7. *Tiene una vida muy suave.* – He/she sure has a soft life!
8. *¡Guarda!* – Be careful.
9. *Me estás tomando el pelo.* – You're kidding me, pulling my leg.
10. *una tomada de pelo* – a practical joke
    una broma de mal gusto – a joke in bad taste
11. *Estoy templado (–a) de ella (él).* – I am falling for her (him).
12. *¡Carapitas!* – Exclamation (general) usually positive
    ¡Carray! ¡Pucha! – (Oh, shoot!) usually negative
13. *ser un caso* – to be a real character
14. *Es un sobón.* – He gets away with murder.
15. *hacer trampas* – to cheat (classes, games)
16. *el tramposo* – the cheater
17. *el (la) más engreído (-a)* – teacher's pet
18. *un volado, una volada* – a bum, untrustworthy person
19. *tirar la pera – hacerse la vaca* – to skip, cut class
20. *¡Qué tal ensarte! ¡Qué tal lata!* – What a terrible bore! (people or things)
21. *estar al día* – to be really with it
22. *Voy a pensarlo.* – I'll think it over.
23. *dejarlo a uno plantado* – to stand someone up
24. *Le gustan los pantalones.* – She's a boy chaser.

This type of supplement can be introduced a few expressions at a time, as a whole, or as situations arise in which the expressions are appropriate. Communication is less painful a goal when you can use the type of language to which you are accustomed.

Extending the Student's Experience

Very often we do not capitalize on the introduction of some cultural facet, like taking the bus, to extend the student's understanding that taking the bus in the target culture involves much more than knowing how to say one is boarding or alighting. This culture assimilator, for example, was written by Andrea Lapeyre as part of her lessons built around "Mary's First School Day in Paris."[17] The unit reveals a good deal about bus travel in that city.

> After breakfast, Mary leaves the apartment and crosses the street to wait at the bus stop Madame Dupont showed her the previous evening. The bus arrives and Mary gets on. She takes out the ticket that Madame Dupont had given her, inserts it in the machine next to the driver in order to validate it, and goes to her seat. After making about ten stops, a ticket controller gets on the bus and asks to see the passengers' tickets. When he gets to Mary, she shows her ticket. After examining it for a minute and asking at what stop she had gotten on the bus, the controller starts writing out a summons saying that Mary will have to pay a fine. Mary protests saying that she had her ticket, but the controller gives her the summons anyway.
>
> Why did the ticket controller make Mary pay a fine?
> a. Mary's ticket was for the subway. (See number 1.)
> b. Mary had not paid enough for her trip. (See number 2.)
> c. Mary had used a second class ticket and was riding a first class bus. (See number 3.)
> d. Mary's ticket had not been punched by the bus driver. (See number 4.)
>
> 1. This is very unlikely since tickets for the bus and for the subway are the same in Paris. One may buy single tickets or a *carnet* (booklet of ten tickets). The cost per ticket is substantially less when bought in a *carnet.*
> 2. This is the correct reason. Although Mary had a ticket and inserted it in the machine for validation, she did not realize that the bus routes in Paris are divided into sections which usually contain about six stops each. When one rides from a stop in one section to a stop in another section, two tickets must be used. Two tickets is the most one must pay for any trip and one can travel from one side of Paris to another for two tickets. However, one may ride anywhere in Paris by subway for one ticket, including any number of transfers.
> 3. This is impossible because one uses only second class tickets in Parisian buses. There are no first-class buses. First class tickets are used only in the subway where there is one first class car in each subway train. The

first class car is usually less crowded and more comfortable. It is always located in the middle of the train and is always a different color from the second class cars. First class tickets cost almost twice as much as second class tickets.

4. This answer is incorrect because Mary had inserted her ticket in the automatic validation machine when she got on the bus. Up until two or three years ago, each bus contained a driver and a *controleur* who took the tickets and punched them manually. The same was true in the subway where a *poinçonneur* punched each ticket at the entrance to the platform. However, in the new buses there is a machine next to the driver into which one inserts his ticket when getting on the bus. The machine imprints the date, time, and the stop at which the passenger boarded the bus. This makes it easier to spotcheck the passengers to be sure they have paid and are not using an old ticket for a second time.

This kind of supplement is effective because the student "digs out" the information; he or she is not "preached at" by the teacher.

Conclusion

Supplementing textbooks attractively can be as simple as providing students with easily readable instruction sheets, clearly written with no jargon, with generous margins, a good deal of "white space" for eye appeal, and a strong contrast between the ink and the paper (no "lavender" dittoes, for example). Attractiveness is not predicated on visuals and illustrations, although they may contribute to getting student attention. But since attractiveness, like beauty, is determined by the eye of the beholder, an "attractive" supplement is one which captures the student's imagination for one reason or another—because he or she is interested in the topic, because the procedures are challenging, or because the learning activity permits personal interaction.

Supplementing textbooks effectively for today's student seems to demand that teachers do much less *for* the student, concentrating instead on a structure that permits the *student to do* for himself or herself. Effective supplements, by and large, should be learning activities in the broadest sense of the word, for these activities, much more than the textbook, must provide the communication and interaction facets of course offerings. Supplementing textbooks effectively requires that the teacher replace or subtract text activities when adding new teacher-made lessons, constantly keeping students informed as to the process, the goals, and the amount of textbook material to be "covered." Effective supplementation, lastly, provides a variety of learning modes—whole-group, small-group, and independent—with options for a final "product" or "display."

Responsible textbook supplementation demands that there be a defined curricular "whole," that supplements not be added because they are clever or cute, or out of some vague desire to be all-inclusive, but only because they contribute to

achieving the aims and objectives of the course. Supplementing textbooks responsibly makes it possible for the teacher to respond positively and concretely to the question, "Why do we have to do this?"

Supplementing textbooks attractively, effectively, and responsibly requires all of us to exercise our critical faculties, to reject more than we accept of the innovative options presented to us. At a time when the profession is insisting that textbooks are overwritten by a third to a half, we must be certain that we are solving the curricular problem, not compounding it. "Eclecticism" is today's new foreign language teaching watchword, but eclecticism all too easily evolves into a curricular hodgepodge. The contemporary challenge we face is: Dream more boldly, but implement more realistically.

Notes

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2. Elizabeth G. Joiner, "Tailoring Language Instruction to Student Needs," in Gilbert A. Jarvis, ed., *The Challenge of Communication,* The ACTFL Review of Foreign Language Education, Volume 6 (Skokie, Illinois: National Textbook Company, 1974), p. 154.
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4. Robert C. Lafayette, "Our Curricular Heritage: From One to Many," in Max Gartman, ed., *Dimension: Languages '76,* Proceedings of the 1976 Southern Conference on the Teaching of Foreign Languages, in press.
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6. Lafayette, *op. cit.*
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8. Wilga M. Rivers, *Teaching Foreign-Language Skills* (Chicago: University of Chicago Press, 1968), p. 11.
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10. Constance K. Knop, "Gaining Better Student Support for the Foreign Language Program," in Frank M. Grittner, ed., *Student Motivation and the Foreign Language Teacher* (Skokie, Illinois: National Textbook Company, 1974), p. 99.
11. Patterned after "Mixed Media for New Beginnings," ideas by readers of *Learning,* in Carolyn Paine, ed., *Learning,* 5, (August/September 1976), p. 61.
12. Judith C. Morrow, "Small-Group Instruction," an independent graduate education project, Indiana University, 1975.
13. James R. Stebbins, "*Viginti Quattuor Horae in Vita Romani* _____." *Teaching Idea Book* (Lafayette, Indiana: Indiana Foreign Language Teachers' Association, 1976), p. 52. Mimeograph.
14. Pamela McKim and Ruth Ann Price, "Exploratory Unit: Introduction to the Standard Sequence of French Level One," project in graduate education course, Indiana University, 1976.

15. Susan Hunt-Smith, William Blaisdell, and Esther Stockdreher, "Der Apfel Fällt nicht weit vom Baum," project in graduate education course, Indiana University, 1975.
16. Richard L. Curwin and Barbara Schneider Fuhrmann, *Discovering Your Teaching Self* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975), p. 213.
17. Andrea Lapeyre, "Mary's First School Day in Paris," project in graduate education course, Indiana University, 1975.

10
Expanding Our Sphere of Influence:
Latin in the Elementary Curriculum

Claudia Edwards
West Lafayette Community School Corporation, Indiana

A major challenge of the late 1970s is to broaden once again the sphere of foreign language influence into the elementary schools. For the past two decades FLES programs have been thought of primarily as enrichment programs rather than as integral parts of the curriculum. In spite of a surge in interest in the 1960s, FLES programs have not become *de rigueur* in the nation's primary schools.

Two questions present themselves. First, how can the outlook of elementary educators and curriculum innovators be broadened with respect to foreign language education and, secondly, how can foreign language training be blended into the elementary program to support its basic goals?

There are, of course, major problems to be solved before FLES can become an integral part of elementary schooling: Administrators, parents, teachers, and the public at large lack an awareness of the role foreign language instruction can play in the elementary curriculum; not sufficient elementary teachers are trained to teach a foreign language; and there is a shortage of appropriate materials for teaching foreign languages on that level.

The purpose of this paper is to describe a program where these problems have been overcome and where a foreign language—Latin—has become an integral part of the elementary curriculum.

The LILA Program–Theory to Practical Application

The LILA Program (Latin in Language Arts) of West Lafayette (Indiana) was designed primarily to increase the English vocabulary of fourth grade students.[1] In the process of program development, FLES techniques and goals became a very vital portion of the core curriculum. It was found that a foreign language experience could not only fulfill FLES goals, but could enrich and in many cases supplant other experiences designed for meeting language arts goals and student needs. The LILA program confirmed that elementary foreign language study is a viable avenue to increased language skills and can be effectively integrated into the elementary school's core curriculum.

Primary Objectives of the LILA Program

1. To extend the English vocabulary of children through the study of Latin roots and affixes.
2. To give students a new way of viewing English structure.
3. To acquaint the students with common Latin phrases.
4. To acquaint students with classical culture and its influence on the present.
5. To acquaint students with Roman and Greek mythology.
6. To monitor the students' attitude toward language study and methodology.

In addition, the LILA program attempted to provide for the student:

1. a unique language environment where the student could experience a variety of innovative instructional materials to investigate language;
2. an additional language learning opportunity with ample time for indepth exploration and sharing of word origins; and
3. a series of relaxed, ungraded language lessons where the child could examine, question, and verbalize his curiosity about his native tongue and language in general.

The experiment also sought to create a favorable environment and positive attitudes to stimulate further language study. Program planners were working in a setting which included no formal foreign language instruction or experiences. Casual inquiries revealed that of the approximately 150 pupils enrolled in fourth grade about ten were bilingual or trilingual and numerous students had traveled extensively or had lived in a foreign country.

Latin as a foreign language had special appeal, because it lent itself to English vocabulary examination and helped with reading, language arts, and social studies goals; yet it maintained the unique characteristics of foreign language instruction.

The ungraded LILA program has been taught for the past three years to fourth graders in all four elementary schools of West Lafayette, an upper middle class community with high parent involvement and highly motivated students. Classes are taught by a traveling teacher for 20 minutes daily in the regular fourth grade classrooms. Approximately 150 students participate in the program. For program evaluation purposes a control group consisting of 135 fourth grade students in four separate classes was established at Klondike Elementary School in Tippecanoe County, Indiana.

The fourth grade level was selected for the experiment because program planners felt that they had the social maturity to handle group activity with responsibility, were sufficiently advanced in reading and reasoning skills, and were not too sophisticated in social development to participate uninhibitedly in word games. The developers recognized that classes would initially be teacher-centered due to the time restraints and that the skills and concept approach would be cumulative.

From the very beginning, the LILA program has been a team effort, including parental involvement. Before implementing the program, parents were presented with a brochure outlining its goals, materials, sample lessons, and evaluation procedures. A public meeting was held where the program was discussed and questions were answered. This meeting was attended by approximately 70% of the parents. In addition, parents received a newsletter with each report card listing the projects and/or activities which would take place in the next six weeks. Parents were also encouraged to send materials and to become involved in their child's LILA instruction. Last year they were shown slides of completed projects and work units. Prior to the beginning of LILA, all fourth grade teachers were instructed as to the materials and procedures in the project. Periodically during the school year, meetings were held to confer and to "critique" the program constructively.

Curriculum Development[2]

The program was developed over a three-year period by a team including the project director, the high school Latin teacher, the LILA teachers, the LILA evaluators, and seven regular elementary classroom teachers. Although the LILA project began as an enrichment program stressing Latin roots and derivatives, it quickly became a very vital portion of the language arts curriculum. LILA was used for "vocabulary enrichment" and basic word attack skills rather than solely for teaching roots and derivatives. During the time of the funded project, copious materials were developed and effectively used in teaching not only language arts and social studies, but related subjects as well.

Curriculum materials and learning strategies were designed to use FLES techniques in teaching the language arts. LILA's acceptability and eventual incorporation into the fourth grade core curriculum were due to its success in meeting the existing language arts goals.

Language Arts Goals[3]

Oral Communication:
1. developing aural memory and aural discrimination;
2. understanding the meaning of words;
3. developing a code of behavior in listening;
4. speaking to the class (creative dramatics); and
5. understanding the development of language.

Reading:
1. studying pictures;
2. developing visual perception;
3. decoding the written word;
4. developing skills in structural analysis;
5. understanding the meaning of words;
6. developing reference skills using the dictionary, thesaurus, etc.; and
7. interpreting literature.

Writing:
1. controlling writing movements;
2. spelling;
3. grammaticality in writing;
4. inventing the message (imaginative stories and imaginative descriptions);
5. organizing the message; and
6. improving style.

Unit materials were designed to combine aural/oral repetition and a visual model for retention. Most units are introduced by a rebus or caricature which enables students to identify the unit and the related Latin root concepts. Students were introduced to Mr. Root Monster, Felix the Clown, The Insane Doctor, The Inoculating Inspector, Spencer the Specter, and other characters. A variety of materials and media were selected to stimulate high student interest and to experiment with techniques not commonly used to teach vocabulary. Students ran root relays, sang songs, constructed origami projects, played games, created original art work, and manufactured word-impression paper filmstrips with audio commentary and accompanying dramatics. In addition, they wrote creative stories, designed word mimes, discussed their speculations about language evolvement, and explored the ruins of Pompeii.

The most successful LILA units encompassed a wide variety of techniques and combined visual stimulation with active student participation. High student interest was maintained by teacher enthusiasm and a curriculum which included something for everyone. Many units were interdisciplinary in nature, relating language arts to music, science, social studies, and art. Where possible, the LILA teacher assisted the regular classroom teacher in teaching specialized vocabulary. The practical value of the instruction was emphasized by teachers' classroom use of vocabulary taught, and by its relevance to other subject areas.

In general, the entire class worked individually on the same project. Additional materials were provided for students who completed their projects early. For many projects, however, the class was divided into groups which worked on different activities at the same time. Daily lesson plans were flexible, allowing favorite activities to be repeated upon request. Students had a sense of completion following a work unit, and in many cases they had a project or other product to take home and share with their families.

The following learning materials illustrate the variety in work units. Strategies combine classroom discussion, word discovery, visual stimulation, and student participation. Student activities involve listening to a favorite jingle or Saturday television commercial, singing, playing musical instruments, or creating an original language-art presentation.

Learning Strategy A: Struct-A-Tract

Struct–to build		Tract–to pull
*structure	tractor	*abstract
construct(ed, ion, ive)	traction	*extract
instruct(ed, ion, ive)	*contract(ed, or, ion)	attract(ed, ion, ive)
destruct(ion, ive)	*protract(or)	
indestructible	*detract(ed, ion)	

Objectives:

1. To study the Latin roots *tract* and *struct* and their English derivatives.
2. To practice the pattern (prefix + root + suffix) and to drill on Latin root identification.
3. To review meanings of affixes and word roots.
4. To practice reasoning skills in combining meanings of roots with prefixes.
5. To develop goals of oral communication in class discussion.
6. To provide an artistic outlet.
7. To support reading skills and visual perception in work projects.
8. To foster creativity, freedom and imagination.
9. To foster pride in project completion.

Activities: Length–three thirty-minute periods

1. Students list derivatives from roots. Teacher gives roots and aids students in adding prefix and/or suffix. (A blackboard activity.)
2. Discussion of how root knowledge contributes to meaning of word. Explanation in context of advanced vocabulary (*). Students "guess" and/or discover meaning of new words.
3. Completion of project demonstrating word formation. (The visual project creates a mental picture for retention: *tract* means to pull; *struct* means to build.)

Project:

Student is given mimeographed parts of a tractor and auxiliary vehicle. He

must follow the written directions using previously learned Latin derivatives and label the parts with specifically designated prefixes and suffixes. He can build any vehicle that pulls. He can be as creative as his imagination will allow and use the parts in any fashion. The vehicle does not have to be a tractor. The student colors the project and mounts it on construction paper. In addition, he must add flora, fauna, and a homo sapien. The completed projects are proudly displayed in the hallway. A word list is attached containing the words that can be formed from the study roots.

Learning Strategy B:
Kookie Commercials; Word Origins; Advertising Word-Play

Objectives:

1. To acquaint students with the many languages which have contributed to the development of English.
2. To develop critical skills in detecting neologisms and foreign words assimilated into the English language.
3. To practice aural/oral discrimination.
4. To support development of necessary skills in using the unabridged dictionary.
5. To practice map decoding skills.
6. To foster responsibility in group activity.

Activities:

This activity follows discussion sessions on "How new words enter our language" and the use of the dictionary to determine word origins. Students are divided into working groups of four. Activity centers are explained and work packets distributed. Students are to follow the written directions and to progress through centers according to traffic patterns on the color-coded flow chart (a hippopotamus with sneakers).

Activity A:

Students examine number coded, laminated magazine advertisements and complete a worksheet. The worksheet asks the student to determine foreign foods or products named in advertisements (e.g., zwieback, soufflé). Students sort ads for fabricated product names (e.g., Congoleum). They also look for products named after what they do (e.g., Grease Relief). When the worksheet is completed, students can go to a master board and check answers. If they finish the activity before the allotted time is up they are encouraged to leaf through magazines to find their own examples of the categories.

Activity B: Kookie Commercials

Students listen to a tape of Saturday morning children's television commercials and listen for language manipulations. They hear alliteration, repetition, rhyming jingles and then complete the worksheet asking for words specifically pointed out to them. (Example: Incrediburgible Funburger of Burger Chef; Freakies Freakmobile; and the network promotional song, Funshine Saturday on ABC.)

Activity C: Dictionary Packet
Students use the dictionary to complete listing of foreign words, their original meaning and their countries of origin. (Example: Kindergarten, garden of children, Germany. Others include banana, bouquet, limerick, piano, umbrella, umpire, wiener.) Finally, students color-code a map denoting the country where each word originated. Maps are displayed in the hallway and can also be used for an all-school bulletin board asking students to guess the origin of words.

Learning Strategy C: A LILA Song

Objectives:
1. To review Latin roots and their meanings.
2. To participate in language word play.
3. To provide vehicle for memory training and root retention.

Content: Latin roots.

cide – to kill
dict – to tell, say
duct – to lead
fy, fect, fic – to make
gress – to step, go
ject – to throw
lat – to carry
mit – to send
port – to carry
script – to write
strict – to build
vers – to turn
vise – to see
tempus fugit – time flies

Activity:
Students receive copies of a song and place it in the LILA music folder made with wallpaper samples, yarn, and a hole punch. Although the students already know the melody of the song, using pre-taped music or playing the piano or another instrument (e.g., autoharp, noise maker, clapping) can liven up the singing. The music teacher can be involved in this also. The song can be used to begin a language class, as a break from routine, and as a review exercise for root meanings. It can be sung in rounds, alternating verses with boys and girls, or each line can be sung by an individual. Remember: Always have student conductors. Keep the students involved. Encourage them to "ham it up."

The Fy, Fect, Fic-E-I-O Song
(Melody: I've Been Working on the Railroad)

We've been working on our English
All the magnum day.
We've been working on our English
Tempus Fugit while we play.

Can't you *vise* our elation
Showing in our *script.*
Come we'll share our fabrications
Struct. Vise. Ject. Duct. Mit.

Cide have you killed?
Vise won't you see?
Struct can you build your meaning in me?

Port lives in transportation.
Vers you'll find in conversation.
Script is in subscription nnnnnnnn
Making words as we go.

Gress won't you go?
Dict won't you say?
Ject don't throw our day away.

Fy, fect, fic-e-i-o
Fy, fect fic-e-i-o-o-o-o (Staccato)
Fy, fect, fic-e-i-o-o-o
Making words as we go.

(Sing the last two stanzas in a round, switching sides for the second time.)

Program Evaluation[4]

Evaluation of the LILA program has been continuous and cumulative throughout the project's three-year funding period. It has focused on (1) student performance on specific skills and goals (cognitive), (2) student attitudes toward the instruction (affective), and (3) materials development (curriculum). Evaluation was conducted by administrative personnel, principals, classroom teachers, Title IV personnel, foreign language specialists, and educational consultants and statisticians.

At the beginning and again at the end of each school year, students in both control and experimental classes were given a 74-item test on information, concepts, and skills taught in the program.

Sample item: Examine these words: Auditorium, inaudible, audience, audiovisual. An audiologist is one who would test your:

a. eyes
b. ears
c. nose
d. throat
e. feet (Answer: b)

Students also completed a 30-item attitude questionnaire soliciting their affective responses to the instruction.

Sample items:
x. I enjoy vocabulary studies.
y. I never use the dictionary unless I have to.
z. I like to use new words in writing.

Statistical analysis of the results confirmed that the children in the LILA program were superior to the children in the control group in their knowledge of language. In addition, those who had been in the LILA program had more favorable attitudes toward language arts and language learning than their control group counterparts.

Parents were also surveyed to determine their views on various aspects of the program. Their responses were unanimously positive. They felt that the teachers taught well, that the children learned a great deal and enjoyed it, that the things learned would carry over to other classes, and that the LILA program should be continued. Only one complaint was voiced by more than one parent: The time allotted to the LILA program was too short.

Dr. John Feldhusen of Purdue University conducted the evaluation of the program's cognitive and affective dimensions. He summarizes:

> It seems safe to conclude that LILA has been developed into a first-rate instructional program. Children learn a great deal about the English language, they enjoy the program, they develop favorable attitudes toward language and language study, and their parents have a favorable view of the program. The program is a well-defined instructional system, based on excellent materials and methods, which can readily be implemented in other school systems.

Conclusion

Foreign language experience *can* become an integral part of the daily elementary curriculum. As foreign language educators, we have a great challenge before us to assist in the maximum intellectual development of each elementary student through a variety of academic experiences. We can meet this challenge through curriculum development and teacher re-education. We can be the catalysts for involvement by re-educating ourselves and the community educators to the infinite possibilities of worthwhile foreign language study.

Notes

1. The program described was developed under an Innovative Education Grant from the U.S. Office of Education, Elementary and Secondary Education Act Title IV-C-1973-1976 LILA (Latin in Language Arts–4th grade) Project Director: Carmen P. Fabian; Curriculum Development: C. F. Edwards, C. Root, O. Oesch, West Lafayette Community School Corporation, 1130 N. Salisbury, West Lafayette, Ind. 47906.
2. Curriculum guides and learning strategies are available from the Indiana Department of Public Instruction, Division of Innovative and Exemplary Education, Mr. Jay Lowe, 120 West Market Street, 10th floor, Indianapolis, Indiana 46204.
3. Adapted from: A Curriculum Guide for Teaching the Language Arts. Vol. 1, 1973. West Lafayette Community School Corporation, West Lafayette, Ind.
4. Special Consultants for the LILA program were: Dr. John Feldhusen, Evaluation Consultant, Department of Education, Head, Psychology Section, Purdue University, West Lafayette, Ind. 47907 and Dr. Alan Garfinkel, Foreign Language consultant, Department of Foreign Languages, Purdue University, West Lafayette, Ind. 47907.

11
The Natural and the Normal in Language Teaching: Where's the Difference?

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I have just completed the index of a new book—a tedious task, but a *normal* enough activity for a book writer or an editor. Is it a *natural* activity? That depends on our definition of "natural." According to the *American Heritage Dictionary* (AHD), one definition of "natural" is "pertaining to . . . the expected order of things." Therefore, once having signed a contract which said that I had to make my own index, it was *natural* that at some stage I should be spending several weeks in this way.

One of my early index cards was headed: "Natural language use," which was clearly an important category. As I drew to the end of my indexing and began cutting down on redundant entries by cross-referencing, I found this card redundant. So I cross-referenced it: "*See* Normal purposes of language." My entry "Normal purposes of language" also has a cross-reference: "*See also* Macro-language use," which completes the circle with a cross-reference: "*See also* Normal purposes of language." It seems, then, that the interrelationships of these terms need to be examined. There should be no confusion with "Creative language use," which is, in my index, cross-referenced "*See also* Communication" (or interaction), which has the sub-entry "autonomous." ("Communication" is also cross-referenced to "Emo-

*Revised version of "The Natural and the Normal in Language Learning," in H. D. Brown, ed., *Papers in Second Language Acquisition, Language Learning*, Special Issue 4 (1976).

tional factors," "Personality of the student," and "Teacher-student relations," a set of interconnections, the importance of which we will discuss later.)

Let us look, then, at *the natural, the normal,* and *the macro,* and see what we can learn from the investigation.

On looking back at "Talking off the Tops of their Heads," written in 1971, I see that I speak there about "situations . . . where the student is on his own, trying to use language for the *normal purposes of language.*"[1] These normal purposes I have listed as: establishing and maintaining social relations, expressing one's reactions, hiding one's intentions, talking one's way out of trouble, seeking and giving information, learning or teaching how to do or make something, conversing over the telephone, problem-solving, discussing ideas, playing with language, acting out social roles, entertaining others, displaying one's achievements, and sharing leisure activities.[2] Later in the same article I talk about "natural uses of language in interaction."[3] Somehow, between 1971 and 1976, I seem to have moved over to a preference for the term "normal purposes of language." I wonder why.

Returning to the *American Heritage Dictionary,* we find "normal" means "conforming, adhering to, or constituting a usual or typical pattern, level, or type; . . . the usual or expected . . . form," and in the discussion of synonyms under this rubric we read: "Normal stresses adherence to an established level or pattern that is associated with well-being, although based on group tendencies rather than on an arbitrary ideal."

As we teach another language, or help someone learn another language, it is difficult to say what is a "natural" use of language for particular individuals in particular situations. How are we to know what, for them, is the "expected order of things" at a deeper, non-apparent level, since this depends on such elusive factors as personal assessment of the situation and perceived relationships? This is particularly difficult for us to divine when our student comes from a culture with which we are not intimately familiar. We must recognize that what to one person is "natural" may well be "unnatural" to another, or even disconcerting or distasteful.

We can, however, present to a person from another culture what are, in specific contexts and in certain relationships, the "established patterns of behavior" based on "group tendencies." If our students are to function in a new culture freely and without embarrassing misunderstandings on both sides—that is, maintaining a sense of "well-being" for themselves and those with whom they are interacting—they must learn to conform to the "normal" in that culture, even if it is not their own "natural." They must be able to use readily and in an unconstrained way the usual or expected forms.

Children acquiring their mother tongue learn what is "normal," rather than what is "natural" in interaction with others. As they explore the potential of the language system, their output is pruned and shaped by such indications as "Don't you dare talk to your mother like that!", or "I'll give it to you when you ask nicely," or "Run away, you rude little girl!" The child practices the established levels and patterns in simulated situations—in games, for instance, where one child says, "I'll be the doctor," and another says, "I'll be the mamma," or "I'll be the teach-

er." (The teacher in this game is always a very authoritarian figure—"real mean"—which makes it great fun to act out.)

In our foreign-language class, then, we seek the normal. We try to create, or simulate, likely situations in which our students may wish to use the language, and we prepare them to choose confidently from the many possibilities within the language for expressing their intentions. (The challenge for the teacher is to make these situations *seem* as natural as possible.) We also prepare them to produce the expected (or normal) responses the unfamiliar culture requires. These do not come "naturally."

Christina Paulston, who grew up in Sweden, tells how on a return visit after a number of years abroad her "natural" was construed as "not normal."[4] At a gathering in her home in Stockholm to celebrate an American Thanksgiving, she asked her sister-in-law politely, "Do you know everyone?" to which her sister-in-law replied sourly, "I don't know everyone, but if you are asking me if I have greeted everyone, I have." The sister-in-law behaved in the normal Swedish fashion by going around the room, shaking hands with everyone and saying her name aloud to those whom she had not previously met. Paulston's remark, natural enough in an American setting, had been interpreted as a questioning of her sister-in-law's knowledge of the usual or expected forms of behavior in a Swedish setting. If Paulston, returning to her own native culture and speaking the language perfectly, could violate the social norms in this way after a period of immersion in another culture, then it is quite apparent that the learner of Swedish as a second language will need much careful preparation in order to eventually use the language "naturally."

Let us turn for a moment to a recent work of the British linguist, Halliday, on the functions language fulfills for children learning the mother tongue.[5] Halliday lists seven such functions: the instrumental, the regulatory, the interactional, the personal, the heuristic, the imaginative, and the representational. We will consider each of these in turn:

1. The *instrumental* (manipulating and controlling the environment). Halliday calls this the "I want" function. When babies first produce one-word utterances like "Nan!" for "banana," they begin to discover the amazing power of language.
2. The *regulatory* (exercising control over others: the language of rules and instructions). This is the "Do as I tell you" function. "Go 'way!" "Gimme dat!" and other simple orders prove to be very effective in imposing a small person's will on parents and baby-sitters.
3. The *interactional* (language defining and consolidating the group). This is the "Me and you" function as the child savors the warmth of personal relations with utterances like "Mummy love Dacky!"
4. The *personal* (language enabling the users to identify and realize their own personality). Halliday calls this the "Here I come" function and we recognize it in "Me! Me!" or "Dacky cry!"
5. The *heuristic* (language as a means of learning about things). This, the "Tell me why" function, becomes a very persistent one. I remember a

little immigrant child who learned a great deal of English by frequent use of two questions: "Whazat?" and "Whazifor?"

6. The *imaginative* (using language to create one's own environment). We are all familiar with this "Let's-pretend" function: the imaginary companion and the elephant in the bedroom, especially when it is time for lights to go out.
7. The *representational* or *informative* (language used to convey messages about the real world). Halliday considers this "I've got something to tell you" function to be a minor function for the child, whereas adults tend to think of it as the only important language function. Certainly, in our language classrooms we tend to overemphasize this function, to the neglect of the others without which there is little depth of communication.

To these functions of language use by children, as outlined by Halliday, I would like to add:

8. The *play* function (rhyming and making up nonsense words—trying out the possibilities of the language system they are acquiring). This I will call the "Billy pilly" function. Through it, children enjoy their newly developed instrument and toy for quite a long while. Some never outgrow it and become poets, creative writers, and memorable lecturers.

For the learners of a new language, we must not forget:

9. The *"ritual"* function (language defining the social group, language as good manners). Halliday says this "How do you do" function seems a needless complication to the child. It must certainly concern older language learners, however, if they are to experience "well-being" with members of a different culture from that to which they are accustomed. (This is the one which tripped Paulston up on her return to Sweden.)

These learning functions in the child's development of language deserve some reflection on our part as teachers of another language. Through these functions, language takes on meaning and value for children *because of its uses.* At first their language is functionally simple; that is, they are expressing only one function at any one time. With maturity, the use of language becomes functionally complex,[6] with its internal organization reduced to a small set of functional components or *macro-functions:* the *ideational* (the potential for expressing a content in terms of the speaker's experience and that of the speech community), the *inter-personal* (all use of language to express social and personal relations), and the *textual* (the operationally relevant in contexts of situation).[7]

All of this is very relevant to our work in foreign-language teaching. When we talk, as some do, of plunging students directly from the outset into macro-language use, in sink-or-swim style, in the hopes that they will somehow discover what they need, we ignore the fact that in the mother tongue children first acquire the mechanisms for the simple functions, and that it is just as much a part of normal

language use to say: "Open it," "I'm tired," or "She's a nurse" as it is to say "Sh! If I were you, I wouldn't be telling everyone I was working on a new, secret weapon system!" As children gain experience in expressing themselves in the various simple functions, they put it all together in the macro-functions.

Elsewhere, I have used the term "micro-language learning"[8] for acquiring the basic mechanisms for the simple functions of expressing desires and needs (the instrumental); giving and taking orders (the regulatory); including, excluding, persuading, refusing (the inter-actional); expressing pleasure, dissatisfaction, enjoyment, anger (the personal); asking when, where, why, and how (the heuristic); pretending, supposing, wishing—the "ifs and ands" (the imaginative); describing, narrating, explaining (the representational or informative); greeting, apologizing, asking socially acceptable questions (the ritual); and playing language games. Such learning is essential if efforts at macro-language use are to be rich and expressive, rather than searching and impoverished. While encouraging our students to perform on the macro level, we need to provide ample opportunity for them to acquire the means at the micro level, never forgetting that the micro is an essential part of the macro, while insufficient by itself.

The answer to our problems is not, then, to throw aside our years of experience in helping students acquire the means, but to develop more fully, and more immediately, their confidence in experimentation in the expression and comprehension of a multiplicity of meanings through these means. For this experimentation to be fruitful and to carry over into confident, autonomous, and purposeful communication, we need to ensure that everything we do in language learning is related to normal purposes of language. (Here I refer not only to normal purposes of the spoken language but of the written language as well.[9])

Let us now reconsider "natural language use." Natural language use presupposes natural relationships. To return to our dictionary (AHD): "natural: means "free from affectation or artificiality; spontaneous; not altered, treated, or disguised; present in or produced by nature, not . . . man-made." Much as we teachers may strive for healthy, understanding relationships with our students, these relationships can be only as "natural" as the student wants them to be or is willing for them to be. Our students have the right to choose their friends and confidants and a right to privacy in their thoughts and associations. In this delicate area, we must never impose, but always be open to initiatives and sensitive to approaches, however diffident.

Gardner speaks of "anxiety" in the language class as one of the hindrances to motivation and achievement.[10] This anxiety can result from an over-zealous attempt by the teacher to develop natural communication where it is not welcome or before the student is ready for any such relationship. Why should the teacher know that the student's father is an alcoholic, unless the student chooses to share this problem? Why should a student have to declare publicly that she hates all music, or can't water-ski for sour apples, unless her relationships with the teacher and the class warrant such personal disclosures? In real life, the student's "natural use of language" may be for sudden displays of emotion, or for hustling, bragging, and

bullying, all of which may run counter to the teacher's culturally acquired sense of social deportment and morality. In any case, how "natural" is the situation where the teacher is always right? (He or she knows the expressive options the language offers and the intonation and gestures for maintaining superiority while the student is struggling and insecure.)

If we wish to develop "natural language use" we take the language out of the classroom. We take the students on trips; we invite them home or to weekend camps or day picnics; or we involve them in some community effort. ("Community" here, as above, refers to the school community or the wider community surrounding the school, as appropriate.) If these more ambitious projects are not feasible, we resort to simpler ones: we take them into the local park to look for as many different kinds of weeds as possible; we get them to prepare a meal together in the cafeteria kitchen; or we join with them in making posters for an international open day at school—all while using the language they are learning. In no matter what way, we break up the traditional classroom relationships and build a different interactional structure of working and learning together. Let us look more closely at these possibilities.

The most natural way to learn a new language is to use it in some form of involvement with community life—within the school community itself or in the wider community outside the school. In a bilingual situation, this means becoming involved ourselves in the community in which our students' real lives are lived. Natural second-language use without self-consciousness can be attained through service to the community which earns the esteem of the community. This has been the immigrant way since time immemorial (the little children who learned the new language acted as interpreters for their parents at the bank, in the shops, with the teacher) and, in this way, parents and the children themselves felt pride in their skills.

For older learners, a language can be practiced perfectly well while working with immigrant or migrant children in an after-school club or while helping smaller children adjust to kindergarten life in a strange environment. Little children may find that their helper "talks funny," but they adjust rapidly to this and many an adult or adolescent language learner has found the tolerance and acceptance of the very young, when absorbed in mutual tasks, a low-anxiety situation for practicing natural language use. Little children are uninhibited teachers who correct and supply the appropriate word in a perfectly friendly and egalitarian way. Older people or adolescents find this easier to accept; it is not so threatening to their self-esteem, or to their picture of themselves as seen by others, as it is when the correction comes from a peer or an authority figure.

The problem of the inhibited speaker (or writer) is not new. The teacher of language arts in the mother tongue has had to face it too, and many students have been labeled inarticulate, or almost illiterate, for years, until they found, or were found by, a teacher who cared enough to pause and listen to (or read) what they had to say (or write). Innovative teachers of the native language have sometimes found, to their surprise, that all kinds of students can speak (and write) expressively when

they have something significant to communicate and someone who cares enough to pay attention to what they have to say. Guidry and Jones report a course in "Cowboy English" for the "dumb goat-ropers" or "kickers" from the small towns and rural schools of East Texas who were considered quite hopeless in expressing themselves in their native English. When their energies, enthusiasm, and depth of experiential knowledge were given expression in a pictorial essay on the East Texas State University rodeo (and for one student in a self-initiated account of "How to Build a Five Strand Barbed Wire Fence in Blackland Soil") it seemed they had many expressive means at their disposal. One of the students identified their real problem quite succinctly when he said, "This is the first time that anybody in a course like this ever asked me to tell them what I know."[11]

Our foreign-language students also know many things about which we know little. Do we care? Too many teachers are too busy "teaching students to express themselves" or even "organizing natural language activities" (a contradiction in terms) to ever discover what their students' real interests and preoccupations are. For them, student-initiated or student-centered activities are too untidy and too "time-consuming." In this way, they forever bypass really purposeful and significant (that is, natural) language use.

Here, then, in the students' personal interests and preoccupations we find the source, secret until willingly revealed, of "natural" use of language by the student. But discovery of this well-head is not, of itself, sufficient. For "natural language use" of any authenticity, the old, time-honored authority structure of teacher and student relations has to be broken down and a relationship of acceptance and equality established for which many teachers are not emotionally ready. "Natural language use" will come only when barriers are broken down—pride in status and superior knowledge on the one hand and, on the other, defensive attempts to please, to succeed by giving what the authority figure wants, and to hide one's weaknesses and one's real feelings. One cannot mandate the breakthrough in trust and confidence which permits genuine progress in communication in any language. It may come with one group; it may never come with another. Teachers who seek "natural language use" in their language classes must decide whether they are ready or willing for such an experience.

When we speak of "natural language use" or using language for the "normal purposes of language," let us fully comprehend the difference. We can all promote normal uses of language in our classes. This, of itself, is a challenge. Some of us, with some classes, will see the flowering of "natural language use" if we are psychologically willing and prepared for the change in relationships which it will bring. At least, let us recognize the difference and the value to our students of each experience.

1. "Talking off the Tops of their Heads," in W. M. Rivers, *Speaking in Many Tongues,* expanded 2d ed. (Rowley, Mass.: Newbury House, 1976), pp. 27–28.
2. Expanded list, as discussed in W. M. Rivers, *A Practical Guide to the Teaching of French* (New York: Oxford University Press, 1975), pp. 45–54, and in the parallel volumes for the teaching of German, Spanish, and English as a second or foreign language.
3. Rivers (1976), p. 30.
4. C. B. Paulston, "Linguistic and Communicative Competence," *TESOL Quarterly* 8, 4 (1974), pp. 347–62.
5. M. A. K. Halliday, *Explorations in the Functions of Language* (London: Edward Arnold, 1973), Chap. 1.
6. Ibid., p. 34.
7. Ibid., Chap. 2, "The Functional Basis of Language."
8. "Testing and Student Learning," in Rivers (1976), pp. 57–59. Micro-language learning and macro-language use are also discussed in Rivers (1975), pp. 87–88.
9. See Rivers (1975), pp. 173, 234, and 287–89 for normal purposes of reading and writing. How to relate language teaching activities to normal purposes of language is one of the major emphases of this book and its companion volumes.
10. R. C. Gardner, "Motivational Variables in Second Language Learning," Research Bulletin No. 298 of the Department of Psychology, University of Western Ontario (London, Ont., 1974), p. 11.
11. L. J. Guidry and C. J. Jones, "What Comes out of the Cowboy's Pen? Tailoring the Course to the Student," *American Vocational Journal,* 49, vi (1974), pp. 34–35.

12
Bridging Individual Differences:
Empathy and Communicative Competence

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In recent years, the professed objective of foreign language education has shifted from the narrow concern of developing the linguistic competence of the learner to the larger concern of developing the language learner as a whole person who participates in a wide variety of social relationships with others. The idea of teaching for communicative competence is central to this concern with developing the whole learner and stems, in part, from the failure of traditional programs to provide even good language learners with the skills they require to carry on a genuine conversation with a native speaker. However, the notion of communicative competence adopted by our field has taken little account of the process by which a learner communicates effectively.

Our profession has talked about teaching for communicative competence, but we have not described clearly enough what it means to "function in a truly communicative setting, that is, in a spontaneous transaction involving one or more persons."[1] For want of a thorough description of second language communicative competence, we have all too often added the notion of sociolinguistic competence (knowledge of sociocultural rules for language use) to linguistic competence and called this amalgam communicative competence.

In attempting to define communicative competence in a second language, we should consider the findings of developmental psychologists concerning the development of first language communicative competence. In a series of studies, Flavell and colleagues,[2] as well as others,[3] have found that the ability to adapt one's

communications to varying listener requirements emerges at a later age and develops at a more gradual pace than linguistic competence. In addition, the findings of other researchers working within a cognitive developmental framework suggest that adults vary considerably in their ability to devise and make use of communicative strategies in their native language which are appropriate to different situations and effective in achieving their desired goals.[4] In other words, it seems that all persons are not equally communicatively competent in their native language, even though they may be linguistically and sociolinguistically competent. The ability to adapt one's language to changing interpersonal conditions appears to depend not only on one's knowledge of the applicable sociocultural rules for language usage, but also on one's ability to take the perspective of the other person.[5]

Consider the situation of a prospective teacher interviewing with a principal for a rare job opening. During the course of their discussion, the principal asks the teacher how he feels about the new trend towards individualized classrooms. The principal's words seem neutral—they don't say anything about how he feels about individualized instruction, either as a person or as a principal. His tone of voice and body posture offer some clues as to his real thoughts and feelings, but their message is not clear either. The task confronting the prospective teacher is to assess the principal's point of view before answering his question. He must take into account the principal's words, his nonverbal communication, and how a person with the role of a principal might feel. The teacher has several considerations in constructing his reply. He must, of course, produce proper English sentences in a register appropriate to the interview situation, but he also needs a strategy which will help him achieve his communication goals. If the teacher senses that he and the principal agree on individualized classrooms, he will want to let the principal know that they share this view. On the other hand, if the teacher senses disagreement on this specific issue, he can state his view more effectively by searching for a related area of agreement, such as his understanding that the principal values a teacher's responsibility for his own classroom, and then approach the issue within this new context.

In choosing a strategy to make the communication of his real beliefs and feelings more effective, the teacher in this example must take the principal's perspective into account. We will generally refer to this process of taking the perspective of another person as *empathy*. Our use of the term empathy includes "all the interpretive processes by which a person represents another's perspective or point of view on a situation."[6] As our example demonstrates, empathy is necessary for communicative competence. Without some degree of empathy, individuals would usually respond inappropriately to the demands of communicative situations. Given a "complete" repertoire of all the appropriate linguistic and sociolinguistic skills, a person without empathy would still be unable to define from a *mutual* perspective (that of the other person as well as his own), what the particular interpersonal context was and what kind of language it required at a specific moment in time. Hence, a person would not know *which* sociolinguistic rules applied to *this* situation. He would be doomed to respond to others from his own perspective, that is,

from his own framework of what behaviors or messages were appropriate without regard to the other's interpretations of the nature of the situation.

What we have been discussing is the problematic nature of human communication. There is always some degree of ambiguity concerning *what* an individual should say in a given circumstance, even though he knows *how* to say anything. Because we are not able to participate directly in the experiential world of the other person, the precise relationship between our own and the other person's definition of the communicative situation and its respective roles can never be known with absolute certainty. A gap is likely to exist between our own definition of the situation and the other person's because each of us perceives the world somewhat differently. Thus, while we are destined to communicate with others without assurance that our perspective is fully shared, empathy helps us to bridge our individualities by permitting us to anticipate those experiential similarities and differences which are relevant to the communicative situation. At the same time, the level of empathy a person has is itself an individual difference. People differ in their abilities to take another person's perspective.[7]

As we have seen, communicative interactions are always ambiguous, even when the participants have the same native language. The situation becomes even more ambiguous when the participants have different native languages and are members of different culture groups. There are subtle differences in word connotations. The meanings attributed to non-verbal behaviors by the different cultures may be at odds. Stereotypes will often govern the participants' reactions to each other. And there may be a slightly "off" or disharmonious quality to the interaction. Although the participants would appear to be having a "normal" conversation, if asked about it they might admit to wondering if their ideas had been understood in their full complexity.

Our second language learners, therefore, face a difficult task in learning how to interact with native speakers. Interpersonal interactions will range from the highly structured situation in which both participants share clearly defined roles, such as when buying a train ticket from Barcelona to Madrid, to the highly unstructured situation in which neither participant has a role clearly specified by the culture and context, such as in the case of making a friend. Although empathy is essential to being able to participate in all of these interactions because it reduces the ambiguity of the situation, the less structured the situation the more empathy is required. A student would be able to participate adequately in a highly structured interchange without considering any individual significance the other person attaches to the situation, but the student's inflexible messages would be a truly limited form of "communicative competence."

In a real sense, the individual participants in natural conversations need to continually create whatever structure the situation has for them through mutual perspective-taking. Since language learners are generally ill-prepared to provide sufficient structure for their conversations with native speakers, meaning is often lost and communication fails.

One of the roles, then, of the second language teacher, is helping students to become more competent communicators, by increasing the level of empathy they employ in their conversations with others.

Increasing Empathic Communication Skills

In recent years, counseling psychologists have developed training programs to increase an individual's level of empathic communication. These programs have helped counselors, teachers, paraprofessionals, and other groups to adapt their communication successfully to different individuals and changing circumstances. Programs based on Carkhuff's Human Resource Development model are probably the most widely used.[8] At the core of Carkhuff's model is his scale of Empathic Understanding in Interpersonal Processes (Empathy Scale).[9] The Empathy Scale was developed from Carl Rogers' original ideas concerning the importance of empathic understanding for good human relationships. The Empathy Scale distinguishes five levels of empathic communication. Abundant research by Carkhuff and others has shown that more effective teachers and counselors tend to communicate at the higher levels of the scale.

A modification of the Empathy Scale for language learning/teaching is described below. In this version of the scale, only the first four levels of empathic communication have been retained because the fifth level is rarely achieved outside intensive psychotherapeutic relationships.

Each of the following scale levels describes the amount of empathy a person communicates when responding to another's message:

> Level One: The verbal and non-verbal messages of the person either *do not attend to* or *detract significantly* from the verbal and non-verbal expressions of the other person. They communicate significantly less of the other's feelings and experiences than he has communicated himself.

At this level, the respondent communicates no awareness of even the most obvious, expressed surface feelings of the other person. He appears to be operating from his own preconceived frame of reference which totally excludes that of the other person.

> Level Two: While the person responds to the expressed feelings of the other person, he does so in such a way that he *subtracts noticeable affect and content* from the other's messages.

At this level, the respondent may communicate some awareness of obvious surface feelings of the other, but his communications drain off the affect and distort the meaning. The respondent may communicate his own ideas of what may be going on, but these ideas are not congruent with the expressions of the other.

Level Three: The messages of the person in response to the expressions of the other are essentially *interchangeable* with those of the other in that they express essentially the same affect and meaning.

At this level, the respondent communicates accurate understanding of the surface feelings and manifest content of the other's expressions, but he may not respond to or may misinterpret the deeper feelings and latent (implied) meanings of the other. The respondent's messages clearly take into account the immediate frame of reference of the other person.

Level Four: The responses of the person *add noticeably* to the expressions of the other person in such a way as to accurately express the feelings and experiences of the other at a level deeper than he expressed himself.

At this level, the respondent communicates his fuller understanding of the expressions of the other which either follow from or anticipate the other's deeper feelings and latent meanings. The respondent's messages emphasize the significant *individual* meanings attached by the other to his own experiences and may reflect a larger perspective shared by both persons.

The following illustrate responses at each level of empathic communication:

"How come you didn't meet me for lunch yesterday like we had planned? I waited an hour and a half."

Level One: "How was the food at that restaurant?"

Level Two: "So you're annoyed because you got back to work late."

Level Three: "You must be pretty angry at me for not showing up."

Level Four: "You're angry and disappointed with me for not showing up. Our friendship must really mean a lot to you if you waited so long."

As can be seen from the operational definitions of the scale, each level of empathy deals with both the affect and content (meaning) of a message, the verbal and non-verbal aspects of a message, and the dual perspectives of self and other which are reflected in the message.

Questions that might be asked when trying to achieve more empathic communication with another person include: How might I feel or think or act in this situation if I were the other person? How might the other person perceive my role in this situation? In particular, how would my feelings, thoughts, or actions differ from what they are if I "stood in his shoes?" What information is available to the other person about the topic of discussion or our relationship that is not available to me, and how might this information affect his attitudes and beliefs?

Three related mental sets are helpful in answering these questions and in achieving high levels of empathic communication. First, we must temporarily suspend our "evaluative reflex," i.e., our tendency to prejudge the actions and messages of the other person as "good" or "bad" before we have received much information about

his standpoint, and then to mold our entire impression of the other to conform to this evaluation. Instead, we should approach the communicative situation with a neutral stance towards the other, a stance that can be altered when sufficient information about the other's views becomes available. Secondly, we must avoid labeling the other person in terms of cultural stereotypes–we certainly do not perceive ourselves as the "typical" American with "typically American" characteristics! We should attempt, likewise, to understand the other person's expressions as those of an individual human being who probably shares with us many of our needs and concerns, but whose experiences are probably at the same time in many ways unique. Finally, we should be alert to what is *not* expressed by the other in so many words, but what is only suggested or implied by the way in which he is expressing himself. This would include careful attention to the tone of voice, voice inflection, facial expression, gestures, and posture.

The empathic messages which follow from these mental sets may be constructed in many forms. However, three response modes–clarification, content reflection, and feeling reflection–have been found to be very effective in communicating empathy to the other person. Marshalling these response modes in the service of empathy is relatively easy for students and teachers once they really understand the rationale for these response modes and have practiced using them in conversation.

Clarification is used to sharpen your understanding of what the other person means by verbalizing what you think the other person is trying to say. This response invites the other to clarify any misinterpretations you may have formed and shows him that you are open to his perspective. A clarifying response to "My parents shouldn't have to work so hard. I'm not worth that much effort just to keep me in college" might take the form of "You mean that your parents are sacrificing too much to keep you in school?"

In *content reflection*, you paraphrase what you think the other person means and "reflect" it back to him in a tentative manner. This response permits the other to elaborate the import of what he was saying. A possible content reflection response to "This summer we're going to take a driving vacation through Massachusetts, Maine, and Vermont" would be "Oh, you're going to visit New England."

Feeling reflection is a response used to facilitate the expression of highly self-relevant viewpoints by the other person. In this response, you try to verbalize and reflect back the other's basic feelings or attitudes. While this response is similar to the previous one, it differs from content reflection by focusing on the feelings underlying the content of the message. Feeling reflection is used in the following interaction:

> "I expected to make some new friends when I moved to this town, but so far I've stayed home alone every night."
>
> "You're disappointed that you haven't made the new friends here that you had hoped for."

Notice that in each of our illustrations the response evidences a high degree of

empathy. However, the response modes of clarification, content, and feeling reflection may or may not be empathic depending on the criteria that are met at each level of the Empathy Scale. Only to the extent that a response accurately represents the perspective of the other person can it be considered empathic communication.

It goes without saying that unless these communication response modes are used genuinely, they will sound hollow or even mechanical, no matter how accurately empathic their construction. Consequently, empathic communication must be built on an authentic respect for the other person and his perspective. Otherwise, there is a "coldness" in the message which guarantees the other person will be put off. While some of us may be "born" empathic communicators, most of us require a period of deliberate practice using the response modes to achieve high levels of empathy before empathic communication seems entirely "natural."

Several complementary methods have proven successful in increasing a person's level of empathic communication. In didactic methods students are told about empathic communication. First, the general nature of empathy is explained. Then the Empathy Scale is described and illustrated. Finally, students practice discriminating, formulating, and communicating empathic responses. In experiential methods students experience empathic communication by role-playing various life-like situations in dyads or triads. Feedback on a student's performance can then be offered by a student observer, the teacher, or the recipient of the empathic communication. A third instructional method, that of modeling, is perhaps the most important. In modeling, students increase their empathy by observing the teacher or a peer who communicates empathically with them. If empathic communication permeates the teacher's daily interactions with his students, student empathy is likely to grow. The modeling of a highly functioning teacher is especially important, because students are unlikely to reach levels of empathic communication greater than their teacher's.

Empathy and Second Language Communication

Increasing the student's empathy will lead to more effective second language communication in several ways. First of all, empathy tends to limit the use of cultural stereotypes. It would call on the language learner to approach the native speaker as an individual who also happens to be a member of a different culture group. Reducing cultural stereotypes has often been cited as an important goal of foreign language teaching; empathy training is one means of helping to achieve this goal.

A second benefit to the language learner would be an increased ability to monitor the reactions of a native speaker during a conversation and thereby obtain feedback as to whether his message was understood exactly as intended. He can then utilize this feedback for self-correction. Helping a student to learn how to help himself is more effective than trying to anticipate all the ways in which he might be

misunderstood by a native speaker. It is inevitable that students will sometimes be misunderstood, but it is how students deal with this misunderstanding that will in large part determine how communicative they will be.

Finally, not only the student, but the native speaker as well would be forced to consider whether he is being understood. The empathic language learner will not only approach the other person as an individual, but he will also expect the other to do likewise. In other words, the language learner will not allow *himself* to be approached in a stereotypical manner. By using empathic communication, the language learner will be communicating what his understanding of the other's message is. If this understanding does not match the speaker's intentions, the speaker will know that he must make changes in his messages in order to be understood. We are well aware of instances where a perfectly practiced *"Pardon, monsieur. Pouvez-vous me dire où se trouve la cathédrale?"* (Excuse me, Sir. Can you tell me where to find the cathedral?) elicits a long list of directions which the traveler cannot process. A student who has practiced empathic communication might respond by asking *"Vous voulez dire que la cathédrale est à côté de l'Hôtel de Ville?"* (You mean the cathedral is next to the City Hall?) instead of a polite but helpless *"Merci monsieur."* If the student has misunderstood and the cathedral is really on the other side of town from City Hall, the native speaker will have to try and give the directions again, focusing on the point the student has misunderstood. When the language learner communicates a misinterpretation of the native's message, the native is then forced to attend to the communication process itself. The native is thus less likely to take for granted either that his own cultural perspective is shared by the language learner or that stereotypes concerning the language learner's cultural group are applicable to this particular individual. Instead he is encouraged to facilitate the communication process by adapting his communication so that the language learner will understand.

A focus on empathic communication in the classroom calls for an emphasis on the meaning the student intends to communicate rather than on the grammatical correctness of the student's language. When the teacher cannot understand the student's intent, he should attempt to clarify the student's message by reflecting back his understanding of it. For example:

Student: **Je vais au cinéma samedi dernier.* (*I go to the movie last Saturday.)
Teacher (clarifying the student's message): *Tu veux dire que tu es allé au cinéma samedi dernier?* (You want to say that you went to the movie last Saturday?)
Student: *Oui, je suis allé au cinéma, et j'ai vu un très bon film.* (Yes, I went to the movie and I saw a very good film.)

Students should also be encouraged to use empathic responses when they do not understand either the teacher's or another student's message:

Teacher: *Sus reportes orales serán presentados la próxima semana. Quiero que decidan en qué día darán sus presentaciones.* (Your oral reports will be presented the next week. I want you to decide on which day you will give your presentation.)

Student (reflecting the content of the teacher's message): *Tenemos que presentar los reportes la semana que entra. ¿Entonces tenemos que decidir cual día cada uno de nosotros va a presentar?* (We have to present reports next week. Then we have to decide on what day each one is going to present?)

Teacher: *Sí, pero no más podemos tener cuatro reportes por día.* (Yes, but we can only have four reports a day.)

(Two students in a role-playing situation.)

Student (in role of parent): *Du hättest um Mitternacht zu Hause sein sollen. Und jetzt ist es schon zwei Uhr.* (You should have been home at midnight. And now it is two o'clock already.)

Student (reflecting the feeling of the other student's message): *Du bist mir böse, weil ich zu spät heimgekommen bin.* (You are angry with me because I came home too late.)

In each of these cases, empathic responses were used to facilitate communication.

Conclusion

Empathy is essential to all human communication because it reduces the ambiguity of the situation for the participants. Interpersonal interaction is especially problematic when the participants are members of different language and culture groups. In such circumstances, misinterpretations are likely to occur because the participants' perspectives will differ on both the group and individual level. Helping our students develop their potential for communicating empathically will give them a powerful tool for sorting out and reconciling these differing perspectives. Our students will increasingly understand speakers of other languages as members of a different culture and as individuals. This knowledge will allow them to adapt their messages to achieve their communication goals. Thus, two of the major objectives of foreign language education—cross-cultural understanding and communicative competence—will be closer to realization.

Notes

1. Sandra J. Savignon, "Teaching for Communication," in Roger Coulombe, J. C. Barré, C. Fostle, N. Poulin, and S. J. Papalia, eds., *Voix et Visages de la France*, Level One, Teachers Edition (Chicago: Rand McNally, 1974), p. T15.

2. J. H. Flavell, et al., *The Development of Role-Taking and Communication Skills in Children* (New York: Wiley, 1968).
3. S. Glucksberg, R. M. Krauss, and T. Higgins, "The Development of Communication Skills in Children," in F. Horowitz, ed., *Review of Child Development Research,* Volume 4 (Chicago: University of Chicago Press, 1975).
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6. *Ibid.,* p. 29.
7. Hale and Delia, *op. cit.*
8. Robert R. Carkhuff, *Helping and Human Relations: A Primer for Lay and Professional Helpers,* Volume I (New York: Holt, Rinehart and Winston, 1969); and George M. Gazda, *Human Relations Development: A Manual for Educators* (Boston: Allyn and Bacon, 1973).
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13
Communication-Based Beginning College French: An Experiment

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It is no longer "news" that the trend in foreign language education has shifted away from rote memorization and patterned behavior towards meaningful and spontaneous communication, with particular emphasis on the kinds of linguistic and cultural awareness which must underly appropriate use of a foreign language in context. As welcome and refreshing as these changes have been, we suspect that many foreign language teachers, especially those of us who teach in public institutions, have witnessed them with mixed feelings of excitement and frustration. For despite the stimulating variety of new approaches and techniques designed to make language learning more meaningful, more relevant, and more culturally authentic, most of us are still required to operate within constraints which seem to leave us little time for any activities not directly aimed at preparing our students for the next exam or the next course, or just covering the required number of pages in the textbook. So we settle for adding a role-play here and a game there, trying out some free conversation in the rare moments when we feel we can afford the time, and hoping that these occasional strategies will get the point across to our students that "grammar" is not all there is to language learning.

It was this apparent conflict between the exigencies of an existing foreign language program and the current interest in communicative, student-centered approaches to language teaching which prompted us to design a beginning French course which is now being taught as an experimental section of French 101 at the University of Illinois. Our starting point was Sandra Savignon's 1971 study on com-

municative competence.[1] Like Savignon, we felt that real communication could—and should—be the central focus and goal of language instruction from the first day on, and that classroom activities should reinforce the students' awareness of the foreign language *as a means of communicating*. But whereas Savignon's experiment involved one hour a week of communicative activities with students who were concurrently enrolled in regular, 4-hour-a-week sections of French 101, our project was to set up a single 4-hour section in which the students would acquire the necessary elements of formal grammar *and* be actively involved in communicative use of French.

Although we were given a free rein by the French Department in terms of materials, methods, and testing procedures, and although we knew from the start that our 101 students would have the option of taking our section of 102 in the spring semester, we assumed that our students would at some point be moving into "regular" French classes where they would need a knowledge of formal grammar comparable to that of their peers who had been in "regular" sections all along. (The regular 101 curriculum, like that of most universities, stresses formal grammar and follows a rather strenuous syllabus based on the textbook.) With this in mind, we decided to use the same textbook as the other sections of French 101 and to administer the departmental exams—at least as a general indication to us of how our students were faring in the area of formal grammar as compared to students in other sections.

In addition to defining a class structure which would effectively integrate formal grammar with actual communication, we gave a great deal of thought to the affective factors inherent in a language-learning situation and to ways of creating a relaxed, supportive atmosphere in which the students would feel free to express their personal concerns and ideas. We were also concerned with making the class suitable for people with varying amounts of previous exposure to foreign languages and with significant differences in background, interests, and learning styles. Finally, we searched for evaluative procedures which would adequately convey our priorities to the students as well as give us dependable measures of the students' competence to communicate in French.

Course Structure

The experimental section, like all other sections of French 101, meets four days a week. The first and third days of this sequence are devoted to structured activities aimed directly at developing linguistic competence: grammar presentation and explanations, exercises, etc. The second and fourth days are reserved for "communication activities": role-play, cultural simulation, guest speakers, games, discussion, etc. Once a week there is a coffee hour for any of the students who care to attend. Each student is required to keep a notebook in which he records all new vocabulary and structures which arise during the "communication" activities, as well as notes on grammar, cultural notes, corrected papers, etc. The students are encouraged to

view the notebook as they would a textbook which they have helped to write. Once a week each student turns in some individual written work on a subject of his choice, as long or as short as he wishes it to be. (The contributions have ranged from a two sentence description of the weather to a rather ambitious attempt to translate a favorite poem.) The written work is ungraded. It is read, corrected in pencil, and returned with a written personal response in French to what the student has said.

Our division of the course into two components, one dealing with formal grammar and the other with communicative activities, is supported by a model of language learning proposed by Steve Krashen,[2] who suggests that adult language learners develop and apply two linguistic systems, one of which is *acquired* (as children acquire their native language) and the other *learned* through a conscious, cognitive process. Our purpose in the "grammar" component of the experimental course is to help the students develop a learned system, while in the "communication component" we try to structure an atmosphere which provides the language environment, motivation, and affective support necessary for language acquisition to take place. Our working hypothesis is that, as students develop a cognitive awareness of the structure of the French language during the "grammar" sessions, they will use this information to monitor their production and that of other students during "communication" activities. Likewise, through the acts of listening and speaking in French, they acquire some ability to understand and use the language effectively. This, in turn, will help them to grasp the rules of grammar as they are introduced.

Teaching "Grammar"

As might be expected, the most difficult part of the course to date has been the necessity of compressing into two class hours the amount of grammar which is being covered in four hours by other 101 teachers. In order to streamline grammar instruction, it became essential to establish priorities and determine which grammar points should receive in-depth attention in our very limited class time. The first criterion is the degree to which a given structure facilitates communication. This depends on the frequency with which it is likely to occur in normal conversation, the extent to which conversation is hampered without it, and the degree to which mistakes are likely to interfere with comprehension. To take an obvious example: the past tense of verbs is virtually indispensable in normal conversation, and the inability to use it seriously limits one's ability to function in a conversational situation. The use of the wrong participle or auxiliary can make an utterance very difficult to understand. Furthermore, the distinction between the French *passé composé* and *imparfait*, which can significantly alter the meaning of a sentence, presents considerable difficulty to speakers of English, to whom this is a foreign concept.

This brings us to a second criterion: the degree of difficulty which a given structure is likely to present to the students, particularly at the cognitive level. If a point of grammar needs explanation beyond that given in the textbook (either in the stu-

dents' judgment or in our own), then it is discussed in class. Once the students understand any given grammatical structure or concept, we assume that further practice will occur in the communication activities—or if it does not, that the structure in question is perhaps less essential for our purposes than others which are arising with relative frequency in the communicative context.

The point of this kind of discrimination is not only to increase the students' communicative competence as rapidly as possible, but also to help them establish priorities of their own in terms of what they need to know in order to express themselves. Most of our grammar-based textbooks and testing procedures do little or nothing to help students recognize that, if communication is their aim, there are distinctions to be made between grammatical points which *must* be mastered for a minimal level of self-expression and those without which one will not be a *fluent* speaker of the language.[3] The implications of encouraging student awareness of these distinctions are particularly important for motivation. The students in the experimental class have shown remarkable willingness to take on very ambitious grammar lessons in terms of both quantity and difficulty, provided that the structures presented correspond to a felt need for expanding their ability to express themselves in French.

Communication: Context and Occasions

Our main purpose in the communication component of the course is to involve the students in active, meaningful use of French, both as listeners and as speakers. This means that we must not only provide occasions for authentic use of French, but also create the kind of positive, supportive atmosphere in which students will feel free to express themselves. In trying to establish this kind of atmosphere, we were significantly influenced by the Community Language Learning (CLL) approach to teaching, developed by Charles Curran.[4] The CLL model stresses the development of a non-competitive "community" of learners who are supportive of each other and committed to the learning process within the group. The students engage in conversation with each other on subjects evolving from their own concerns, and the instructor assists them in expressing their ideas in the language being learned.

One of our first concerns, then, is to eliminate competitiveness in the classroom and to establish an atmosphere of cooperation and mutual support similar to that proposed in CLL. To some extent, this climate can be built up through certain kinds of activities: working in small groups of three to four students, for example, or sharing views and information on matters of real personal interest. Active encouragement of student-to-student communication, we find, not only increases the amount of student participation in class, but is absolutely essential in developing group solidarity and an attitude of mutual acceptance among the students. Ideally, as we see it, the students should work together as a class or in smaller groups, with the teacher present to give help as needed, but not as the center and focus of all classroom activity.

In our attempt to increase student-to-student communication, we have been led to think about the teacher's function in any activity in terms of the question, "Is this something that only the teacher can do?" When it is not, that function is turned over to a student. We have found that when central functions, such as calling for reports from problem-solving groups and moderating discussions, are performed by students, there is generally more active participation from other class members. We have also found it helpful for the teacher to vary her position in the classroom—e.g., to sit among the students when a student is leading the class, or to move around the outside of the circle of students during a class discussion, as in the CLL model.

Whatever the activity, each student's contribution is accepted and respected, and there are no interruptions for grammatical corrections. On the first day of class, the students were taught a number of expressions like *"Comment dit-on en français. . .?"* (How does one say in French. . .?) and *"Je ne comprends pas"* (I don't understand.), which make it possible for the class to keep moving in French. Students are free to request help when needed, usually by asking. *"Comment dit-on. . .?"* Questions are answered as simply as possible, with direct reference to the student's immediate communicative need and no further explanation is given unless the students specifically request it. If one student's idea is not getting across to others, someone will generally say, *"Je ne comprends pas,"* and it is often a second classmate who rephrases and clarifies the idea. There is a tremendous difference here between a *correction* of grammar and a *clarification* of ideas. The former carries an inevitable undertone, "I can speak French better than you," which leaves the corrected student with the feeling that, at least in French, what he has to say is only of secondary importance. The latter conveys the message, "We are listening to you and want to understand what you say." It is not that mistakes in grammar do not "matter"; rather, it is that linguistic accuracy is a means to an end, namely communication, and our primary concern is the end rather than the means. Being understood by others, moreover, is a deeply satisfying experience in any language, and it certainly provides a more meaningful—and less threatening—motivation than does correction.

Many of the communicative activities are structured enough that the students are able to proceed with little assistance from the teacher. Others allow the students virtually unlimited freedom of expression, with the inevitable result that a great deal of help is needed. The more challenging the situation, of course, the more frustrating it is to the students to be deprived of the facility of expression which they have in their native language. In such situations, some time is reserved at the end of the hour for discussion in English. Usually, some words and expressions have emerged which the students wish to have written on the blackboard and explained. Equally important, they are encouraged to express their reactions to the experience of having to communicate in French. This not only provides an outlet for feelings of frustration, anxiety, or whatever, but also gives individual students a chance to realize that their reactions are shared by other class members and accepted by the teacher. Not infrequently, the comments of the students bring new insights for the

teacher as well, and provide cues for further planning.

A few of our activities are directed less at French *per se* than at an awareness of what language is and what language learning involves. After a visit from a French woman, during which the students spoke with her in English for about ten minutes, we discussed in class their reactions to her somewhat less than fluent English speech. (This took place with our visitor's consent, although she was not present for the discussion.) The class unanimously found her English "very good," despite her heavy accent and often faulty grammar. They then agreed that, although they were quite comfortable in hearing foreigners speak imperfect English, they were much less at ease with the idea of speaking a foreign language imperfectly themselves. This discussion not only helped the students to clarify their goals as language learners and provided an opportunity for them to share some of their anxieties about speaking French, but also helped them accept the limitations that any beginning language learner faces in a communicative situation.

Generally, however, our first consideration in choosing communicative activities is that each activity must provide an occasion for authentic use of French. This does not mean that structured situations such as games and role-play are eliminated, so long as they provide the students with an opportunity to convey in French ideas of their own. A game or role-play situation can be a valid occasion for verbal interaction in any language. We do, however, make a distinction between "communicative" games (or "verbal interaction games," as Carol Bond calls them[5]), such as Twenty Questions, and "manipulative" games, such as verb-conjugating relay races. The former allow the students to think of something they want to say and to express their thought in French, whereas the latter is no more an act of communication than simply conjugating the verbs.

We are also concerned with the cultural authenticity of what goes on in the classroom. In devising role-play situations, for example, we choose contexts which could conceivably occur in France, and we reserve some time for discussing the cultural differences which may come to light. Some communicative activities can be structured directly around an aspect of French culture, as in the case of one entertaining lesson in which we discussed the fact that the French consider it poor form to respond to a compliment by saying *"Merci."* After considering a few alternatives, the students were invited to give each other compliments and to respond appropriately. Some typically French situations can even be recreated in the classroom fairly successfully–e.g., a French breakfast, which was especially appreciated by the students in our 8 AM class.

We have also made a point of inviting "guest speakers," not only from France, but also from other French-speaking countries. During the first week of class, the students were invited to compile a "mini-phrase-book" consisting of the sentences which they felt would be the most worthwhile for them to know if they were arriving in France. On the next "communication" day, a French woman was on hand to play the roles of customs officer, taxi driver, hotel clerk, and shopkeeper, as the students tried out their newly-learned vocabulary. Another lesson involved a visit from a Lebanese woman who spent about half of the class period talking in English about

Lebanon and then, in French, told the students the story of how she had left Beirut with her children, amidst bombs and gunfire, shortly before the airport was closed to commercial traffic.

Listening activities play an important part in the experimental class. The unfortunate labeling of listening as a "passive" activity belies the experience of anyone who has found himself exhausted after an hour or more of trying to follow a conversation among native speakers of a language in which he is less than fluent. In fact, it has been demonstrated by Valerian Postovsky[6] and by Winitz and Reeds[7] that listening can be as effective a means of language learning as can speaking, at least in the early stages. The "communication" classes include a considerable amount of natural, friendly talk, both from guests and from the teacher. Pains are taken to insure that the students can follow the gist of what is being said, through the use of simple vocabulary, pictures, gesture, etc. Feedback from the students is solicited just as it might be in any conversation, by use of questions like ". . .and what do you think I saw?" or "Guess what he did then?" In no case is a listening activity followed by a list of questions to be answered in full sentences. Since comprehension is regarded as an achievement in itself, there is nothing to be gained by turning a pleasurable communicative experience into a test of the students' ability to reproduce what they have heard.

In addition to providing an aural model, the listening activities can provide a much-needed psychological "boost" for the students as they struggle with the difficulties of self-expression in French. Since comprehension generally exceeds speaking ability and since the students are free from demands on their ability to produce French sentences, listening provides a non-threatening situation in which every student is assured of some success. The delight of the students when they realize that they can follow a presentation in French is typified by the exclamation of one student "Wow! I'm amazed at what I can understand!" Students who are reticent at the prospect of producing whole sentences in French can gain confidence as they realize how much they are able to understand, and this confidence can do a great deal to lessen their anxiety about speaking.

On occasion, listening can also serve as a basis for subsequent speaking activities. During the second week of the semester, for example, one of the authors came to class with a picture of her three-year-old daughter and a few of her toys and spent about twenty minutes talking to the students about them. For the following "communication" day it was suggested that each student bring to class some article that he would like to share with his classmates in a sort of French "show-and-tell." The articles with which the students appeared were genuinely meaningful both to themselves and to their classmates: one woman brought a picture of her handicapped son, a blind student brought a book in Braille, and a foreign student brought pictures of his girlfriend. Several of the students later made unsolicited comments to the effect that they had found these two lessons very enjoyable and worthwhile.

Evaluation Strategies

A crucial aspect of our planning for the experimental course was to find evaluative procedures designed to measure the same kinds of language competence that we are trying to teach. This is obviously essential to give us an accurate gauge of our success and to provide fair evaluation of the students' performance in terms of our objectives. It is equally essential as a means of clarifying to the students just what our priorities in language learning are. To teach for global communication skills and then to test primarily for linguistic accuracy would not only be unfair to the students, but would also seriously undermine their confidence in the value of the communication-based course.

Our present system of evaluation, then, is based on a variety of testing strategies. The departmental exams (two-hour exams and a final), as mentioned earlier, are administered to the students, partly as a measure of their linguistic accuracy and partly for the purpose of comparing our section with other sections of French 101. However, these exams comprise a smaller percentage of the course grade in our section than in the others. The major portion of the final grade is based on a series of individualized performance tasks, a number of teacher-student interviews, and ongoing evaluation of classroom performance.

The performance tasks are assigned regularly throughout the semester and are graded on a pass-fail basis. They are intended to serve as learning experiences as well as evaluation strategies. The weekly written work, for example, is among the tasks. Others have included an interview in French with a volunteer from the French Department, following which each student submitted a paragraph about his interviewee, and a report on a French magazine, based on a questionnaire which required the students to determine the kind of audience to whom the publication is directed, its political orientation (if any), the subjects of at least two articles, etc. If a student's performance on a task is unsatisfactory (a virtual impossibility, unless he simply fails to complete the assignment), he is asked to repeat it.

Each student is required to come for a private interview with the teacher approximately every three weeks. The students are asked to talk for about two minutes on an assigned topic and are graded on their performance. The topics are designed to correspond with material being learned in class at the time of the interview, while still allowing a great deal of flexibility in self-expression. The first series of interviews, for example, took place at the time when our lessons were dealing with the use of *"être"* and agreement of adjectives. Each student was presented with a pile of objects from which he was to identify and describe as many as he chose, in as much detail as possible.

Our emphasis on communicative performance necessitated finding an appropriate instrument for evaluating students in communicative situations. We needed a simple rating form which would be easy to use, effective in a variety of situations, and appropriate in terms of our course objectives. We also wished not to be dependent on outside observers or informants or on equipment which might distract or worry a student. The form which we finally devised is pictured in Illustration 1.

Name: Paul Richards Date: 11/5/76

Rating Situation: Interview II: Family

Comprehensibility	1	2	3	(4)	5
Fluency	1	2	(3)	4	5
Appropriateness	1	2	3	4	(5)

Attempts S 11 / /
U / / /

Illustration 1

This form is used both in the interviews and in classroom situations. As the student speaks, his utterances are tallied as "successful" or "unsuccessful." A successful utterance is not necessarily free of grammatical errors, but it must convey an idea effectively and comprehensibly. At the end of the interview, the three 1-to-5 ratings are determined in the student's presence, with evaluative comments from the teacher. This direct and immediate feedback to the student provides further clarification of what we expect in terms of language performance and gives him the opportunity to take issue with us in the case of misunderstanding.

Student Reactions and Course Evaluation

At this point, student reactions to the experimental course have been consistently positive. Perhaps the single most telling indication of the students' response is the fact that, although the second-semester experimental section, like our present section, is scheduled for 8 AM, 10 of our 14 students have requested to continue in the experimental course. Of the four who do not plan to continue, two will be leaving campus at the end of the semester and the other two, who are taking French as an elective, were unable to include it in their second-semester programs. None of the students have expressed serious dissatisfaction, either to the teacher or to an outside observer who conducted a series of group and individual interviews for the purpose of finding out how the students felt about the course. A number of the students, however, have volunteered positive opinions such as the following:

"I feel very comfortable in this class. It's so open, I'm not afraid to try anything."

"It takes something to get people out of bed for an 8 AM class, but I wouldn't miss French!"

"This is my favorite class. You get so many of those big lecture classes and it's nice to have a class where you can talk."

"I hated German. . . . the stuff they had on the tests, I memorized the night before and forgot it the next day. This (i.e., the French class) means more."

The students' only criticism seems to be that they are sharply aware of their limitations in ability to communicate and feel that more time could profitably be spent on oral practice of sentence patterns. This feeling, which emerged in individual interviews with the outside observer, indicates a difficulty which we are trying to remedy, although it is still too soon to evaluate any changes.

Subtler indications of student attitudes include attendance, performance on written work, etc. The attendance has, on the whole, been good, despite some extended absences due to illness. Written work has been submitted regularly, and performance on homework has been very good. The weekly coffee hour has been surprisingly successful, given the hectic schedules of university undergraduates and the fact that the students are not pressured to attend.

At this point, there is insufficient data for a reliable evaluation of our students' performance on departmental tests as compared with that of students in other sections. On the one departmental exam that our students have taken, their overall performance was satisfactory, although not as high as that of the combined sections. This result is not surprising in view of the fact that, while other sections were taught with the exam in mind, ours was not. Perhaps the most convincing evidence of the students' progress in the area of "grammar" is that, as new structures are introduced in class, they regularly appear in the weekly written work.

Classroom performance is the most difficult area to evaluate objectively, although visiting observers have expressed very favorable impressions of the relative fluency and ease with which the students express themselves. However, one cannot always evaluate the success of communicative activities solely on the basis of observable behavior in the classroom—e.g., utterances per student, number of student-to-student exchanges, etc.—although these are certainly valuable indices to consider. At one point in the semester, we were quite discouraged by the very limited production of the students during a series of simple role-play situations. A few days later, however, one student remarked, "I really couldn't think of anything to say the other day, but later on, I kept thinking of all the things I *could* have said, and I was really irritated with myself." A number of other students agreed. We were struck by the realization that, although little seemed to have been "happening" in class, many of the students had been so involved that they had carried their efforts at self-expression out of the classroom and into their own free time!

Teaching a student-centered, communication-oriented classroom can at times be an unsettling experience. The fact that students are enthusiastic and highly motivated does not mean that they will be fluent enough to carry on an animated conversation in French after the first few weeks of class. One must be prepared for extended periods of silence, a great deal of terrible grammar, and some painful mo-

ments of uncertainty. It can sometimes be tempting to move back into a highly structured situation in which every minute of class time is filled with some predictable, observable activity. Still, the enthusiasm of the class and the steadily increasing incidence of authentic, spontaneous interaction in French among the students lead us to believe that the results are well worth the occasional incertitude. A new experimental section of French 101 has been scheduled for the spring semester, 1977, as well as the 102 section for continuing students from our present class. This will provide us with further opportunities to test in the classroom our conviction that, as illustrated by the above experience, a great deal "happens" when students are given the chance to experience language as communication.

Notes

1. Sandra J. Savignon, *Communicative Competence: An Experiment in Foreign Language Teaching* (Philadelphia, Center for Curriculum Development, 1972).
2. For a report on Krashen's paper, delivered in the Language Pedagogy section of the LSA Winter Meeting in San Francisco, December, 1975, see Mary Ann Geissal, "A Model of Adult Language Performance," *TESOL Newsletter* 10, ii (April 1976): 21–22.
3. For a more detailed description of the ranking of errors in a foreign language according to communicative priorities, see Marina K. Burt, "Error Analysis in the Adult EFL Classroom," *TESOL Quarterly* 9 (March 1975): 53–63.
4. This approach is described by Curran's colleague, Dr. Jenny Rardin, in her article, "A Counseling-Learning Model for Second Language Learning," *TESOL Newsletter* 10, ii (April 1976): 21–22.
5. Carol A. Bond, "Verbal Interaction Games for the Foreign Language Classroom," in Rasio Dunatov, ed., *Strategies for Teaching and Testing Communicative Competence in Russian* (Urbana, Illinois: Russian and East European Center of the University of Illinois, 1976).
6. Valerian Potovsky, "Effects of Delay in Oral Practice at the Beginning of Second Language Learning," *Modern Language Journal* 58 (September–October 1974): 229–39.
7. Harris Winitz and James A. Reeds, "Rapid Acquisition of a Foreign Language (German) by the Avoidance of Speaking," *IRAL* 11 (November 1973): 295–317.

14
The Foreign Language Teacher in Focus:
Creative Photography for the Classroom

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Today's students, conditioned by years of television and live experience, are more open to visual than to oral stimuli. Foreign language teachers have learned the value of book illustrations, magazines, posters, and realia for vitalizing their instruction. Students are encouraged to talk about what they see, to work with objects which they can hold in their hands, to express themselves in the target language about the cultural similarities and differences between their own world and the target culture. Words in the textbook and from the teacher will not begin to stimulate the variety and quantity of expression which visual means will elicit from our students.

Few language teachers have dared to venture into the realm of creating their own visual materials with camera and film. This hesitance was understandable when cameras were complicated and film expensive, but in recent years photography has become accessible to everyone. The traveler does not need to invest hundreds of dollars in equipment, when $100 will purchase an acceptable 35 millimeter single-lens-reflex (SLR) outfit, and a simple camera of the "Instamatic" type can be bought for a third of that amount. Indeed, it is not even necessary to travel in order to collect fine slides, since the techniques for copying available pictures from books and other sources are easy and inexpensive, and often produce slides which are indistinguishable from those taken from "live" subjects. But even the full investment in travel and in photographic equipment can be attractive when one realizes that all of the costs—both for the trip and for the apparatus and film—are deductible from federal income tax as professional expenses when the resulting photos are used for educational purposes.

The following discussion offers suggestions and techniques for the teacher-photographer on all phases of the adventure with photography.

Equipment

Purchasing a camera is a matter of personal choice. The variety is limitless. Many of the Instamatic-format cameras are simple to use but give excellent results, particularly if the instructions are followed very carefully.

There are, however, several considerations if one wishes to consider a camera of this type. The pocket versions, though readily accessible in cost and easy to carry, provide a slide format so small that it is virtually useless in the classroom. Many 35mm SLR cameras (the photographer sees the exact image through the lens of the camera rather than through an auxiliary viewfinder) are extremely simple to use. Looks are often deceiving, but after a few moments with this type of camera, the simplicity of operation is readily understood by any novice. The quality of work combined with the almost automatic procedure make it the most popular camera today. Professional results are to be had by anyone who can read the instructions.

A further advantage of the 35mm camera is the variety of situations in which it will function. Additional options such as auxiliary lenses are also available.

The following is a list of equipment most used by amateur photographers:

1. Camera (35mm or Instamatic-format)
2. Flash unit (Consider the problem of packing flash cubes as compared to the universal availability of batteries for electronic flash units.)
3. Tripod (optional, probably not for travel purposes) [Editor's note: Many photography dealers stock "travel" tripods which collapse to a length of 9 or 10 inches.]
4. Telephoto lens (135mm or 185mm–optional but very useful)
5. Wide angle lens (optional)
6. Protective case
7. One set of copying lenses (three to a set)

If one plans to purchase a camera, it is wise to do so several months ahead of departure or actual use. No professional would think of taking a new camera on an important assignment. All aspects of the operation must be tested ahead of time and use of the equipment must become automatic before acceptable results will be obtained.

This is also the time to test several types of film so that a choice can be made depending on personal preference. Owners of simple cameras will not have film choices available, but the trial period is even more crucial since these types also have a definite range within which acceptable results are achieved.

During this initial period of getting to know the equipment and film, the following suggestions might be followed:

1. If a rich color is preferred, try underexposing by ¼ to ½ f-stop.
2. For any camera, but especially for one without variable apertures, try using flash in situations, particularly outdoors, where a picture has shade in the near foreground and brighter areas in the background.
3. Find the range of the flash unit. Usually cubes and electronic flash will serve for a distance of ten feet. To use them in other instances is a waste of materials. Plan to purchase slides or postcards which can be photographed later. This applies particularly to theatrical productions, darkened areas of large churches and buildings, or museum displays.
4. Try taking pictures in all situations, indoors and out, in rain or sun. Rainy days do happen and there might not be another opportunity to photograph a particular subject. (Incidentally, a newer trend in movie photography is using natural weather phenomena as a background; the softer shades of rainy days produce many unique and pleasing effects.)
5. Practice varying shutter speeds and apertures for different effects. An example might be a child against a cluttered background. A low f-stop (2.8) combined with a high shutter speed will blur the background. The opposite technique will set the subject in its natural background with minute detail in focus for some distance behind. (Consult the camera operation manual for a detailed explanation of depth of field.)

Preparing for Travel

The principal goal of the foreign language teacher is generally to visit the countries where the target language is spoken. A first-time visitor to an area can do some advance research and preparation which will serve as an orientation to the experience. General preparations for travel are also necessary to insure maximum results with minimum difficulty.

1. Check the import regulations on film and equipment for the countries to be visited. Purchase sufficient amounts depending on individual habits. A good rule of thumb might be one 36-exposure roll per day of travel. This may seem excessive, but it must be remembered that film purchased in quantity is often less expensive. Additionally, unused film can be returned for a refund later. In any case, avoid the discouraging instance of finding yourself in a rural area where no film is available and discovering that you have just finished your last roll.
2. Processing is a matter of preference. If you are planning a long-term stay in a country, check the prices, the quality of service, and the efficiency. In many Spanish-speaking countries the cost is prohibitive. In Europe, however, the quality and price might make local processing a good investment. For a short-term visit, however, it is best to label each roll and carry it home.
3. Make a list of specific pictures you know you want.
4. Avoid multiple views of the same subject. Many photographers record the

thrill of a first visit by taking six shots from the same spot and six more from two feet away. The result is film waste.

5. Plan to include sunsets, sunrises, night views, and other "mood" scenes. They brighten a slide show immensely.
6. If you will visit a private home, plan to photograph all areas of the house, as well as daily routines such as washing clothes, dishes, the use of utensils, and so forth. Do not forget to photograph such activities as food preparation, house cleaning, serving a meal, table manners, and other cultural indicators.
7. Survey texts and any other available materials to ascertain daily routines, store hours, etc. and determine the schedules followed in cities and towns. These can give important clues to many cultural aspects.
8. Readers and other materials used in the classroom can provide lists of photographs which create great interest. Most books include pictures of locations. By duplicating the illustrations or perhaps adding a new view, the text becomes real because the student has contact with a person who has actually been in the situation.

On the Scene

What and where are the possibilities for pictures? Simply, they exist everywhere.

Beginning with the obvious, let us focus our attention on the country in question. A first-time visitor without the standard knowledge of points of interest will find a rapid orientation at the post card stand. Usually the most picturesque views are on sale and their information can serve as a guide. Before we set aside the typical scenes with the notion that they are too tourist-oriented, consider the weakness of a set of slides of Paris without the well-known monuments.

Not only can the post cards serve as an impromptu guide for the photographer, but more unusual or spectacular sights including native costumes and customs, holiday celebrations and foods are also exciting for the students.

Aside from the obvious point, what other views are of interest and value in the classroom? Consider the following partial list:

1. Inside food shops and other specialty stores, particularly those unique to a given culture
2. Craft production, factories, work situations
3. Service agencies (street sweepers, garbage trucks, police and fire equipment and employees, hospitals)
4. Schools (Offer your services as a foreign resource person in exchange for the opportunity to photograph the school. You might also offer to send a series of slides of your own school for use in English classes.)
5. Fire hydrants
6. Telephones (Take along a close-up lens to photograph the instructions on a pay phone.)

7. Department stores, supermarkets, and open air markets
8. Post office procedures (Inquire for permission before photographing any government agency.)
9. Banks
10. New car dealerships and used car lots
11. Traffic patterns (Try these from balconies or rooftops.)
12. Bus stops (Wait for a line of people.)
13. Modes of transportation
14. Signs with instructions, directions, or information
15. Parking meters
16. Inside an elevator (the button panel, particularly where the number system is different)
17. Newsstands, bookstores, and other sources for publications
18. Medical advertisements and displays (Dentists' office in some areas will have a display of the kinds of dentures made.)
19. Various types of mailboxes with instructions for posting mail
20. Animals
21. Commercial and political advertising, particularly campaigns
22. Foods and products not available at home
23. Styles of housing (Look out for regional differences.)

People are perhaps the most interesting aspect of travel. However, both photographers and those photographed are often embarrassed, angered, or otherwise perturbed by the intrusion into personal privacy. The most acceptable technique to avoid these problems is the use of a telephoto lens. With a 185mm telephoto the SLR camera owner (camouflaged behind another person, a telephone pole or other obstruction) can photograph a person at approximately sixty feet and have a full frame close-up. This candid photography will yield a natural quality rather than a stilted pose.

The image of the Ugly American always comes to mind when one considers the use of cameras in another culture. Since contact with the people can be a valuable asset, it is wise for the FL teacher to prepare a short explanation ahead of time. Plan to explain that you teach the language and that your students are very interested in learning about the way people live. You might add that the stereotyped notions which exist about other countries are the kinds of things you wish to correct. Also mention that you are interested in showing something of the real quality of life you find in that country.

Another suggestion is to carry inexpensive business cards with your name and address. Offer to send a copy of the picture to the cooperative model or store owner. Then follow through on the promise to write or send a print. Good feelings result and unique contacts are often made.

Night and Low-Light Photography

Night photography with its spectacular results is within the reach of any photographer who has a variable-aperture camera. Eastman Kodak High Speed Ektachrome film with ASA rating 125 can be exposed at ASA 320 or 400 depending on the use of tungsten or daylight types. This film must then be "push processed," which requires the purchase of an additional mailer (approximately $1.25) for use by the Eastman Kodak laboratories only.

High Speed Ektachrome is also useful for interiors of buildings, railway stations, other modes of transportation, and situations where flash is prohibited. Careful planning is required if only one camera is to be used, however, since the entire roll must be exposed the same way. One easy method is to plan a specific day when a roll of this film will be used. Twenty-exposure rolls are often more versatile than the thirty-six exposure roll.

The difference between tungsten and daylight films will give varying results. Tungsten film shot in daylight without a filter will give green hues, while daylight film shot under unfiltered artificial light conditions will give golden tones. The latter is the more preferable of the two, if filtering is impractical.

In all cases, artificial light photography should be avoided under fluorescent lights, since the variety of light emanating from this source causes the image to appear blue. Unless one takes the time to ascertain the exact qualities of the specific light source and adds a corrective filter for that type of light, the results will be very disappointing. The best solution is to use an additional flash cube or electronic flash, which will correct the color in the exposure.

An excellent summary of techniques for photography in any available light, including the exposure of High Speed Ektachrome, is the Kodak book *Adventures in Existing Light Photography*,[1] available at most dealers. It contains simple descriptions and a variety of data so accurate that a first-time experiment will produce breathtaking results.

Realia, Books and Other Sources

Books containing photographs and art reproductions make excellent sources for slides. Not only is there the opportunity to fill in one's own slide collection with those elusive shots, it is considerably less expensive to produce slides of museum works, theatrical productions and other inaccessible situations from these sources than to waste film on the site or to purchase inferior commercial slides.

Bookstores and libraries are filled with books which contain pictorial illustrations. One good source is the Time-Life series of *Books of the World*. The same publisher has also produced a series on the *Foods of the World*. Both series contain photographs which are excellent in terms of cultural material as well as for slide reproduction.

Here are a few rules which are essential for good results in copying from published originals:

1. Select the book for color quality. Are the colors true and bright?
2. Is the printing screen (the matrix of tiny dots which are visible when the picture is viewed closely) too large? If so, the dots will appear almost pebble-sized when projected on the screen.
3. Are the pictures of good artistic quality?
4. Are the subjects too stereotypical or do they have real value for the classroom?

Copying pictures is relatively simple. The Kodak Ektagraphic Visualmaker (KEV) is a good device for large quantities of copying, but it has a few shortcomings. Subjects which do not conform to the prescribed frame must be masked before the picture is exposed. Only originals with flat surfaces can be copied practically. On the other hand, the KEV is a compact unit which contains its own camera and stands packed in a carrying case. The cost is not prohibitive. The slide format is that of the square Instamatic slide, perfectly acceptable for classroom use.

An alternative choice is a 35mm SLR camera with a set of copying lenses. These lenses cost no more than $10–$15, and are available from any dealer. For such exacting work a tripod can be useful, though music stands or book racks placed on a table by a sunny window can serve. In bright sunlight, Kodachrome 64 will give excellent results; where less light is available, High Speed Ektachrome may be used.

The following are hints for top quality copies:

1. Make certain that light illuminates the surface of the print evenly and that there are no reflections visible in the viewfinder.
2. Avoid the use of flash since glare cannot be controlled and "hot spots" may appear on the slide. The use of flash will also require lower f-stops, which diminish depth of field and may cause blurring.
3. Make certain that no borders appear in the viewfinder.
4. Take a careful meter reading. One reading at the beginning of the session is usually sufficient, unless the lighting or the quality of the original materials vary.
5. The camera must be steady. A tripod is recommended, but the camera may be hand-held if a high speed film is used.

Copying of this sort does not need to be confined to books and similar printed material. It can also be used for train, bus, and streetcar tickets; menus; announcements, posters, and signs; currency, coins, and stamps; post cards; snapshots made by others; hotel bills and restaurant checks; and theater and concert programs.

Titling is a creative art which requires nothing more than imagination. Titles give a professional touch to a slide show and in many ways give them a purpose. They may also be used to introduce a change in theme. Some titling possibilities include colored chalks on a chalkboard; a commercial titling kit ($5–$10) with a

variety of letters; signs photographed on the spot; headlines from printed matter; and letters cut from magazines, arranged against a map.

Realia which are fragile, not portable, very small, or not readily accessible can be "brought" into class as slides. A suitable background such as colored paper, a textured tablecloth, or a shelf against a wall can give an appropriate setting. A piece of dark cloth covering a stack of books provides a series of risers on which artifacts may be placed. Either daylight or flash can be used for the exposure, but electronic flash units with an automatic eye may open the camera diaphragm so wide that the depth of field will be very shallow. Other flash pictures may be overexposed because of the close perspective. The 35mm camera can be used either with its standard lens (50mm to 55mm) or with a set of auxiliary copying lenses.

Selecting and Editing

The artistry of photography does not end with the act of pressing the shutter button. Slides are not usually significant individually, as paintings are, but as sequences which are organized together into coherent groups. When the processed film is returned from the laboratory, some pictures will prove to be more satisfactory than others. Most amateur photographers need to develop the art of selectivity so that they can better recognize the suitability, quality, and educational potential of their finished slides.

Some sorts of technical flaws merely reduce the effectiveness of slides, while others destroy that effectiveness altogether. A single substandard slide in a sequence of good ones will not detract significantly from the educational value of the show, but a larger number of poor slides will begin to challenge the attention and sympathy of the audience.

For classroom use the slide show must be selected and edited in an entirely different way than for the home travelogue. In the latter case the slides are the center of interest for a whole evening, in the classroom, however, they are never more than a medium for the presentation or illustration of the foreign culture or language. For this reason, the teacher who uses slides in instruction must be sensitive to audience dynamics. He must select and edit the slides for showing in such a way that the viewers will follow the logic of the entire presentation and absorb and retain the information. The important factors in achieving effective communication through slides are length, pacing, visual variety, and coherence.

Length

There is no absolute formula for the length of an instructional slide show, but it is a common failing to err in the direction of excessive length. Long shows, however, tend to lack topical focus. Moreover, they run the risk of overreaching the viewers' endurance, and frequently they are long only because of poor editing, not

because of necessity. Four different shows of 15 to 25 slides each may be much more successful than one single tray of 80 slides. A slide-illustrated teaching unit may include as few slides as one or as many as fifty, but a longer sequence is difficult for the audience to digest and difficult for the projectionist to justify except in special circumstances.

Pacing

The fixed-interval automatic projector is designed for unattended promotional shows, not for live narrated slide lectures. Viewers will be more attentive to a show in which the intervals vary according to the informational value of the individual frames. A picture should be held on the screen only long enough for the audience to absorb what it has to tell. And since different viewers have different levels of curiosity, it is best to move just slightly too fast rather than too slowly.

Detailed pictures require more time for interpretation and assimilation than simple ones. Pictures which show particularly attractive subjects sometimes deserve just a slight extra delay so that they can be appreciated fully. Sequences which show the same subject from different perspectives can be used effectively for pacing variety, because the subsequent slides will need less time for explanation than the first one.

Visual Variety

Alternation of viewpoints, as well as variety of subjects, is essential. Certain subjects which every tourist sees, and which are identified with the locale (the Eiffel Tower, the Cologne Cathedral, Sugarloaf Mountain in Rio, or Tokyo's Ginza) may be regarded as "obligatory." If they are not included in the show, the audience will wonder why they are missing. Such subjects are perhaps best photographed from a traditional viewpoint, so that the viewer is satisfied at having seen the familiar scene. But then a very personal shot can express the photographer's individuality: a close-up of a particular detail, and unusual (but not unnatural) camera angle, an unconventional foreground, or a shot which permits narration of an anecdote which relates the photographer to the standard tourist attraction in a special way.

Some subjects are significant for their intricate detail, others for their overall appearance. Fine handicrafts and works of art, in particular, often need to be shown in two or more scales: a full-size overview (or perhaps even a smaller-scale survey which shows the subject in its surroundings, for the viewer's orientation), followed by a succession of two or three frames which move in progressively closer, in order to show increasingly fine detail. A cathedral, for example, should be shown in its entirety before the camera moves in to illustrate a whole façade and then the detailing of craftsmanship in one portion of that façade. A mural should be visible first in its whole environment, followed by a succession of details. In any case, the se-

quence must be *progressive* and *logical*, i.e., it must move through successive stages of proximity or follow a logical path from top to bottom or side to side, rather than jumping at random.

Coherence

The most common sort of coherence in amateur travel slide shows, and the least imaginative, is the sequence which reconstructs the itinerary of the trip. But the travelogue sequence is seldom logical for the language classroom, because the trip itinerary was based on the logic of geography and economics, not the logic of instruction. The challenge for the teacher-photographer is to arrange the slide collection into units which are self-contained and coherent.

Here is a list of unit topics which could be used for individual classroom shows. (Others may be adapted from the list of patterns of culture by Nelson Brooks.[2]) With careful advance planning, the traveler can return home with groups of five, ten, or more slides on any of these topics which will enhance classroom discussion of related cultural aspects. The experienced teacher will be able to expand the list without difficulty.

Home appliances
Everyday gadgets
Plumbing devices
Styles of interior decor and furnishing
Types of housing
Architectural styles (regional or socio-economic differences)
Variety in kitchens (primitive to luxurious)
Household tasks
Types of food
Preparation of specific dishes
Yards and gardens
Public parks
Road and sidewalk construction
Building construction and material
Public services (police cars, fire trucks, utility trucks)
Parking regulations, styles, and enforcement
Signs
Public rest rooms
Postal services (types of phone booths, mailboxes, buses)
Buying stationery and stamps, mailing a letter, or mailing home the surplus purchases
Modes of transportation
Purchasing a train ticket and boarding the train
Making a phone call
A shopping trip
Styles of dress
Reading materials (newspapers, magazines and books)
People at work in various trades and professions
Agricultural techniques and crops
Rural life
Styles of picnicking and vacationing
Treatment of children
Patterns of comradeship
Burial of the dead
Illustration of the background setting for a story or novel
Illustration of an historical episode (the locales, monuments, pictures, and statues which tell of the event)

Additional Uses of the Camera

There are many more ways in which the foreign-language teacher can employ photography, in addition to the obvious applications for teaching culture. Photographic slides and prints have been used to illustrate vocabulary (thus bringing into the classroom objects which are not normally present and available for conversation), to illustrate dialogues by depicting settings and characters, and to record visits to local ethnic festivals. Students who have a flair for photography can be assigned the task of collecting pairs of pictures which illustrate comparisons and contrasts between the native and the foreign cultures. One of the authors has allowed students with reading and writing difficulties to bring in photographic illustrations in place of written evidence that they comprehend certain grammatical principles.

The teacher may also devise ways to illustrate grammatical functions by pictorial means. (The subjunctive, the passive voice, the various past tenses, the principle of reflexive verbs, the relationship between subject and direct and indirect objects, the declension of attributive adjectives, and the system of timetelling are linguistic phenomena which can be clarified by visual illustrations.) Even beyond the immediate task of instruction, the camera can be used to record class projects, both for future publicity and public relations and to reinforce the teacher's personal employment dossier.

Today the camera should be as much a part of the foreign language teacher's standard equipment as tape recorder, blackboard, and red pencil. When the foreign language is enhanced by adding visual dimensions, the students are likely to learn more readily, more thoroughly, and with a better understanding of the similarities and differences between the native and the foreign culture.

Notes

1. *Adventures in Existing Light Photography* (Rochester: Eastman Kodak Co., 1972).
2. Nelson Brooks, *Language and Language Learning*. 2nd ed. (New York: Harcourt, Brace & World, 1964), pp. 90–95.

The following are some excellent reference sources for the teacher-photographer:

Adventures in Indoor Color Slides (Rochester: Eastman Kodak Co., 1969). (Of special interest: "Tell a Story with Your Slides" and "Let's Talk Tools.")

The Fourth Here's How Techniques for Outstanding Pictures (Rochester: Eastman Kodak Co., 1967). (Of special interest: "Slide Duplicating Techniques" and "How to Produce a Slide Tape Talk.")

Juan R. Freudenthal, compiler. *The Slide as a Communication Tool. Selected Annotated Bibliography*, 2nd ed. (Boston: Simmons College School of Library Science, 1974).

How to Teach with Slides (Rochester: Eastman Kodak Co., n.d.).

Carol J. Kreidler, "Effective Use of Visual Aids in the ESOL Classroom." *TESOL Quarterly* 5, 1 (1971): 19–37.

Van Phillips and Owen Thomas, *The Traveler's Book of Color Photography* (New York: Hamlyn Publishing Group, 1966).

Producing Slides and Filmstrips, 5th ed. (Rochester: Eastman Kodak Co., 1970).
The Seventh Here's How Techniques for Outstanding Pictures (Rochester: Eastman Kodak Co., 1971). (Of special interest: "Top-Quality Slide Projection.")
John Tong, "Visual Aids and Language Learning: An Experimental Study." *Rocky Mountain MLA*, 1971: 1–6.
Travel Photography (New York: Time-Life Books, 1971).

15
Strategies for Visibility and Recruitment
for College and University Language Departments

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Introductory note: Slippery Rock State College, with an enrollment of 5500 students, is located in a small rural community fifty miles north of Pittsburgh, Pennsylvania. All of the approximately 2,000 students in Liberal Arts must complete a one-year language requirement. Students with high school or other experience may satisfy the requirement by placing beyond the first year on the departmental placement test. The Department of Modern Languages and Cultures has ten full-time faculty members and offers a Bachelor of Arts and a Bachelor of Science in Education with a major in Spanish, French, or German. Courses in Italian and Russian are also given.

Almost all of the programs and activities described in this article have been implemented at Slippery Rock. The description is not an attempt to dictate programs to other institutions or to solicit praise for our efforts. It only attempts to stimulate departments at other institutions to reassess their own programs and perhaps, to determine means by which their programs might be expanded along less traditional lines.

As we all know only too well, students are not storming our doors begging to be admitted to language programs. In many colleges, language faculty are being let go and programs reduced. Many language professors find themselves unemployed during the summer months because summer school runs on a quota or "pay-as-you-go" system: the more popular the discipline, the more courses are offered. Unfortunately, too, language departments suffer from a poor public image. For various reasons, many of our potential students seem to be afraid of language courses.

Obviously, it is not possible to combat these many ills with one dose of some miracle drug. The programs described below will not suddenly raise enrollments from the lowest depths to the heights of popularity. Nevertheless, many of the activities presented have been successful and we have evidence of their positive effect on student enrollment in language programs.

Summer Activities

The programs below were designed with a dual purpose in mind. First, they provide a modicum of employment for the foreign language professor during the summer months, and second, they serve to draw attention to the language department and to attract potential students to the school.

Summer is the ideal time for offering workshops, retreats, mini-courses, or whatever the institution chooses to call them. At SRSC, these are offered with the understanding that the program will be cancelled if the break-even point is not reached, or that the faculty member will offer the program at a reduced salary. Within these ground rules, there are endless possibilities for experimentation since the cancellation clause allows for greater flexibility. The most successful summer workshop to date has been a series of "Live-Ins" for high school students. Students who have completed at least one year of language study come to the campus for a week of culture-related activities, such as cooking classes, simulated bullfights, Mexican arts and crafts, Mardi Gras, tennis and soccer lessons in French or Spanish, etc. We sponsor a Live-In each summer for each language. The emphasis is on the concept that language is fun, that there is a lot to be learned about it, and that Slippery Rock is a nice place at which to learn. The long-range goal is, of course, that these students will attend the college and enroll in language classes. (Two of the participants from the first year are now enrolled at Slippery Rock as Spanish majors, and we hope that others will follow.)

Another program which taps the high school pool is an advanced placement program which invites high-caliber high school juniors and seniors to attend special summer sessions where they earn college credit. These high school students can enroll in a series of six to eight courses selected from general college offerings. Enrollment in these courses is limited to the group mentioned. Our particular program permits the student to enroll in Intermediate Spanish or French courses meeting three hours daily for a three-week period.

Other workshops that have been offered include a Live-In for teachers, providing the opportunity for intensive language practice along with culture study and ideas for classroom techniques; language for travelers, combining the basic language necessary for travel in a given country or area with an overview of the culture; and conversation for children--a huge success, but very nerve-racking.

The latter workshop met two hours a day, twice a week, for six weeks. A shorter time period each day for three or four times a week would probably be more effective. We have also been requested to offer this course on Saturdays or after

school during the year, but our contract will not permit it. The German faculty offered a workshop on the Pennsylvania Dutch, followed by a trip to this ethnic group's heartland in Central Pennsylvania. Many possibilities exist to offer similar culture or language courses in conjunction with a follow-up visit to the area being studied.

In addition to planning his own summer programs, the language professor should encourage other departments to offer courses in which he might be involved as a guest lecturer or consultant. For example, language faculty are ideal resource persons for ESL or bilingual education components of any number of workshops sponsored by education or communication departments. One of the more recent arrivals on the campus summer scene is the Vacation College concept where families come to relax and to pursue various areas of interest. This type of program is ideal for involvement of language professors who can offer basic language classes for both children and adults, give travelogues or other culture presentations, demonstrate international cuisine, or conduct sessions on various native arts and crafts, songs, dances, sports, etc.

The above are just a few of the many possibilities for short courses which can be offered during the summer to appeal to the non-traditional college student population. In all of them, the key to success is planning, publicity, and appeal.

School-Year Activities

The activities described for the regular school year are divided into three areas: curricular modifications, recruitment, and departmental visibility. All of these are interrelated and share common goals—to increase the number of students, and to heighten college and community awareness that the language department does indeed exist as an active and vital force.

Curricular Modifications: Students today are extremely career-oriented. Language departments near urban areas with large numbers of Spanish-speaking people have responded with career education—courses in Spanish for nurses, policemen, social workers, etc. In the remoter areas of the United States, such as Slippery Rock, specialized courses of this sort are not possible. But there is a market for such programs as International Business, offered jointly by the language department and the economics or business department. This amounts to a double major in business and Spanish, French, or German.

At Slippery Rock, we have made "innovations" similar to those of many other colleges and universities. We have introduced a program for modified certification in bilingual education to attract elementary education majors. In a course called "Introduction to Western Languages," students are given a very brief overview of the history and development of European languages along with a few useful phrases in each of five languages offered. This course is team-taught without a textbook. Selected advanced literature courses have been opened to non-majors by choosing reading material which is available both in the language and in English. Language

majors do all required reading, papers, exams, etc. in the target language, and others complete requirements in English. Special sections of beginning language have been designated for those students who have had no contact whatsoever with the language previously. The material is essentially the same, but the psychological climate is less threatening for complete beginners when they are not mixed with those who have had even minimal exposure to the language. A course called "special topics" was added to the catalogue, permitting great flexibility. Any suitable course may be taught for one semester without going through the curriculum approval processes. If that course proves to be highly popular, new course procedures can then be initiated through curriculum committee channels.

Recruitment: In the area of recruitment, the language department at Slippery Rock College has found a three-phase thrust to be effective: recruitment of students to the college, recruitment of presently enrolled SRSC students to language programs, and recruitment of community members to carry the language message. Efforts to recruit students from the college population include, of course, the curriculum modifications mentioned above. On occasion, the department has published a brochure describing the semester's course offerings in attractive terms. An ad in the student newspaper has also been suggested as a means for attracting students to a particular course or program. Radio offers another medium for sending out the message. The celebrity tapes available through ACTFL and other professional organizations are being played by the campus radio station together with Spanish, French, etc. music. The station was only too happy to play any music or message we wished as long as it was given to them already taped.

Members of the language department can also volunteer to speak to faculty or special-interest groups of other college or high school departments on the career possibilities for a student in those fields who is fluent in a foreign language. If a department or interest group refuses such a visit, send them a memo or publish propaganda in the student newspaper to let them know what they missed.

In small colleges in small towns, the term "student" is often associated only with those who live on campus and attend full-time. Other possibilities tend to be neglected. Why not offer to teach courses off campus in areas with an interested non-traditional student population? You might try such classes as "Beginning Italian," "French Cuisine," or "The Soviet Scene," or anything else to which the community might be receptive.

Another interesting program can serve to attract students who feel they have no time for language during the regular semester. Join with other departments on your campus and arrange for a group flight to Europe during the Christmas vacation or spring break. When there, split up into interest groups. This year, for example, Slippery Rock students flew to Paris. The French students remained there for "Intensive Paris," the Spanish group traveled by train to Madrid for "Intensive Madrid," and yet another group, under the auspices of the Physical Education Department, went by bus to Austria for a course in skiing. These trips, for one hour credit, were open to anyone and no previous language study was required. We have yet to determine whether these students decided to enroll in language courses upon their return.

For recruiting high school students, International Culture Day has been a great success. Each fall, area high schools are invited to campus for a day filled with brief cultural programs and activities, many of which are presented by the high school students themselves. Our visitors watch foreign films and cartoons, sample international foods, put on skits, watch cooking demonstrations, view exhibits, learn foreign slang, etc. Such a program must be planned carefully and carried out with crossed fingers. The number of students attending must be carefully monitored to avoid unpleasant surprises. (Our first program attracted 400, the second, 3000.) The International Culture Day has attracted the attention of the college administration to the extent that similar events are now being considered for other departments on campus.

Visits to area high schools are another means of carrying your message to potential students. Letters are sent to area high schools indicating the willingness of the foreign language faculty to come to the school to present a program on some aspect of foreign language or culture, such as "A Walking Tour of Paris," "The Spanish Teenager," "Our Italian Heritage," etc. These presentations may be made to assemblies, language classes, language clubs, or parent groups. For such a visitation program to be a success, the cooperation of the faculty and administration is essential. Class schedules of the members visiting schools must be made somewhat flexible. A free day is ideal. Budget support is desirable, if not absolutely necessary. (The high school is often able to pay expenses.) A secondary, but very important benefit of such visits is that the college professor finds himself back in the high school classroom where he can see first-hand how things have changed since he graduated or last taught there. After having stepped into the teacher's shoes for a day, professors no longer complain as easily about the effectiveness of public school teachers.

Departmental Visibility: Closely related to recruitment is departmental visibility. As the language department becomes more visible, more people are aware of the various programs being offered, and more take advantage of them. Everything previously mentioned falls into the realm of departmental visibility. In addition, the Department of Modern Languages and Cultures offers many opportunities for students and other members of the community to become involved with foreign languages. Each spring a Language Conference is held for high school and college faculty, featuring an outside speaker from some area of the profession. The highlight of the conference, however, is not the speaker, but the discussion group where teachers at all levels have the opportunity to share common concerns and suggestions. On occasion, high school teachers demonstrate techniques that have been successful for them. German, Spanish, and Russian festivals are held for two or three days each. Students enjoy films, an interesting speaker, a dinner featuring the food of the country, a native dance group which performs and teaches the dances, and beer, *Wurst*, and German songs. The German festivals are especially popular because of the large German population in the area.

A World Literature Club was also organized to introduce and cultivate an awareness and appreciation of literatures from other nations. More importantly, however, the langauge department members, who lead many of the discussions, are

given the opportunity to shine before students and peers alike as scholars who are experts in the literatures as well as the languages of the countries. Too often, colleagues in other disciplines are unaware of our literary expertise, assuming that our only concerns deal with the agreement of adjectives.

At Slippery Rock, language faculty members serve as advisers to the Internations Club, which is made up essentially of the foreign students on campus. This involvement serves to identify the language faculty as people who are concerned with foreign students as resource persons for such activities as International Culture Day, Spanish Club programs, festivals, etc.

Along with every other college, Slippery Rock has language clubs and language honorary societies. Awareness that these groups exist is heightened by such activities as international Christmas caroling around the campus, followed by a joint party; a Mardi Gras, open to the community; dining out in restaurants in neighboring cities which feature appropriate foreign cuisines; participation in an Honors Day program with French poetry, flamenco dancing, etc.; and a float or banner in the homecoming parade.

The Humanities and Fine Arts Forum (a series of lectures and presentations by members of the college Humanities and Fine Arts faculty and invited speakers) is another area for the visibility of the language faculty as contributing scholars rather than as mere teachers of that horrible foreign grammar. Long dominated by the English department, the annual program is now liberally sprinkled with topics such as "Don Quijote Was Mad, Wasn't He?" "Solzhenitsyn" and "Women in France." If your campus has no such vehicle for creative expression, why not start one? If you use local talent, it costs no money and should, therefore, meet with little resistance. Your organizing efforts will help to establish the language faculty as dynamic and interested teachers and scholars. When the language department becomes an active and vital force on the campus and in the community, the prestige of the department rises, enrollment increases, and danger of cutbacks is lessened.

Other Publicity and Public Relations Ploys

A department is only as visible as its faculty and students. It is important that members of the language faculty participate in campus-wide offices and committees; attend the functions of other departments, such as art shows, plays, concerts, and sports events; and socialize with the rest of the community and faculty in gourmet clubs, bridge clubs, at poker parties, and in Quarterback and Faculty Women's clubs.

Publicity: Before and after each of the activities and programs described above, there must be appropriate, widespread publicity. In many cases the school has a service that will take care of this for you if provided with the information. If not, the language department must do it. If your school does not have a faculty newsletter, suggest that one be started and then fill it with news of your high school visitations, language festivals, etc. Announce your programs in local newspapers,

campus newspapers, and over cooperative radio stations. Put up posters in the supermarket and in the laundromat. Give out certificates to all students participating in International Culture Day activities. Send letters to parents of students who come to summer Live-Ins. Write letters to high school guidance counselors, calling attention to the programs available. Apprise travel agencies of the availability of your "Language for Travelers" courses, etc.

Many of the programs and activities mentioned might not be practical for all campuses. With some modifications, however, most of the suggestions could be implemented. Hopefully, these descriptions will suggest other even more valuable, exciting, and effective courses of action. There are many things that can be done. The department that sits back and waits for the trend to reverse itself may not be around when it does. The time for action is now. The key to departmental visibility, student recruitment, community involvement, and summer programs is perseverance, dedication, and in short, lots of hard work.

ACTFL Review, *published annually in conjunction with The American Council on the Teaching of Foreign Languages*

An Integrative Approach to Foreign Language Teaching: Choosing Among the Options, ed. Jarvis, Vol. 8 (1976)	Hardbound 9376-8 Paperback 9376-2
Perspective: A New Freedom, ed. Jarvis, Vol. 7 (1975)	Hardbound 9352-0 Paperback 9355-5
The Challenge of Communication, ed. Jarvis Vol. 6 (1974)	Hardbound 9350-4 Paperback 9351-2
Responding to New Realities, ed. Jarvis, Vol. 5 (1973)	Hardbound 9349-0 Paperback 9348-2
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Individualization of Instruction, ed. Lange Vol. 2 (1970)	Paperback 9320-2
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Personalizing Foreign Language Instruction: Learning Styles and Teaching Options, ed. Schulz (1977)	9305-9
Teaching for Communication in the Foreign Language Classroom, ed. Schulz (1976)	9304-0
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